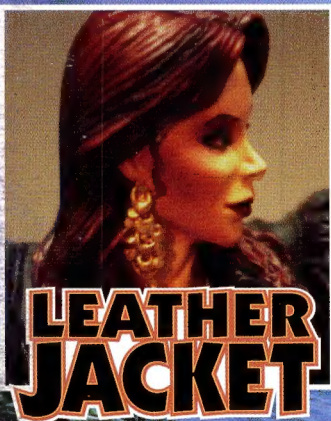
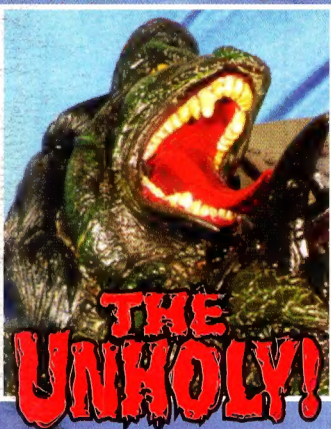
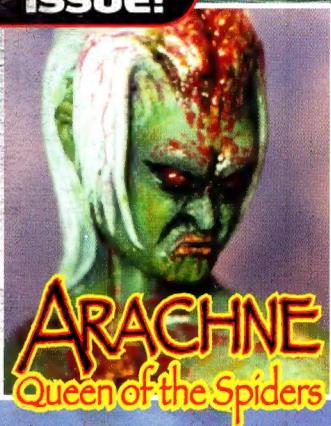




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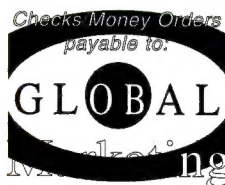
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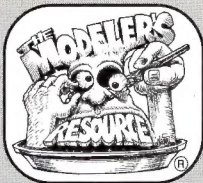
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Issue #29 - August/September 1999

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→ **Parent Advisory:** We have chosen to *not* censor parts of a model which only a few may deem objectionable. Parents should take note that some of the material/images in this publication may not be suitable for children. Parental Discretion is Advised. Thank you.

Our Three-Fold Mission Statement

Our Magazine: Striving to provide you, the hobbyist, with a promptly published, bimonthly magazine that presents the most up-to-date and useful information, for your modeling needs.

Our Customer Service: Continuing to offer prompt, personalized attention to our readers, retailers and advertisers.

Our Products: Providing, high quality, affordably priced items.

DEPARTMENTS

4

From the Publisher

5

Mail Bag

8

It's All Plastic To Me

10

Across the Pond

12

Behind the Curtain

18

Prehistoric Times

27

From the Lair...Extra

28

Lair of the Craftbeast

31

Porter's Palette

38

Resource Review

44

Strange New Things

51

In the Arena

52

The M Files

61

Off the Sprue

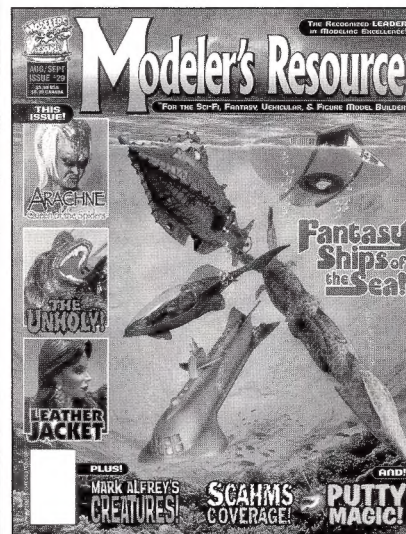
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Next Issue...

THIS ISSUE'S COVER

FANTASY SHIPS OF THE SEA!

We dive to the depths in our Underwater issue and bring to the surface a number of high profile submersibles! Bill's column starts on page 28.



Kits pictured built/painted by Bill Craft (*Nautilus*, *Seaview*, *DSV Sub & Arachne*), Jim Bertges (*Flying Sub*), Fred DeRuvo (*DSV Stinger*), Richard Marmo (*Unholy*), Don Rutherford (*Leather Jacket*) © 1999 Modeler's Resource. All rights reserved.

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FEATURES

CLAY-MAGERY

with Joe Laudati

Joe's back with some great tips on sculpting realistic hair.

6

MAKE-UP EFFECTS GROUP

with Jim Bertges

Jim goes Behind the Curtain with this Australian FX group.

12

CREATING YOUR OWN TRAINING REMOTE

with Frank Cerney

Take on the Force!

22

ARACHNE, QUEEN OF THE SPIDERS

with Bill Craft

Here's an original kit that screams "Paint Me!"

27

SCAHMS SHOW COVERAGE

with Fred DeRuvo

A phenomenal show with phenomenally talented folks!

32

RESTORING THOSE OLD KITS!

with Jim Bertges

Join Jim as he hauls the Flying Sub onto the workbench!

36

RESOURCE REVIEW

with Fred DeRuvo

Fred tackles Monogram's DSV Stinger!

38

HERE'S DONNY!

with Don Rutherford

Don takes on Cellar Cast's Leather Jacket. Hoo-hah!

40

ON THE BENCH AND BEYOND

with Tom Grossman

Ever have one of those kits that needed puttying? Tom shares some ideas on how to deal with them.

42

IN THE ARENA

with Steve Goodrich

Steve highlights the latest from Posthumous Productions, The Piper.

51

MARK ALFREY PROFILE

with Jim Bertges

Read all about the man and his sculpting magic.

56

The World of Modeling: Making It More Affordable

I

t's incredible how, in many cases, the modeling community turns out to be so small. That has its good points as well as its bad because sometimes, all one has to do is sneeze wrong and it's voiced about so that soon everyone to the far reaches of the modeling arena is aware of who sneezed and just how loudly. The good side, of course, is that this indicates that we are alive and viable.

While disagreements may occur and strong opinions are asserted, sometimes, to the detriment of long lasting relationships, we are all reminded that as a group, we've maintained our love for figure, sci-fi and fantasy kits over the years and by and large, we welcome new members as well as old ones into the "modeling fold."

It wasn't too many years ago that we didn't personally know anyone in England, but now can boast of the fact that we have gotten to know a number of folks personally and have had the pleasure of regular communication with them either on the phone or through the mail. Being part of this modeling world through the magazine has opened many doors to us.

This was the case, when not too long ago, we were pleasantly surprised to receive a phone call from a person in England who was intending to travel with his wife to the USA and more specifically, throughout California. They wanted to make certain that they stopped by to say "hello" and to meet us and purchase some of our models.

We were happy to have them and made plans for them to stop by as soon as they were in our area. The day arrived and Mairi and Anthony Tate pulled up out front of our home on a Harley Davidson they'd rented in Anaheim. Even though the visit was short, the conversation was delightful, with Anthony sharing photos of some of his artwork (both on the model front and also his oil paintings. Great work Anthony!). Turns out, that Anthony and I, beyond sharing a love for this hobby, both also share a fondness for the female form in all its splendor. Many of his paintings emphasize that appreciation.

As they drove away that day, I was reminded of just how far we've come with this magazine endeavor. You've been witness to the continual improvements made over the past five plus years to this publication that is bimonthly and faithfully prompt in its publishing schedule. We've improved the look of the magazine by adding more color pages in nearly every issue until you have what you hold in your hands - a magazine nearly half of which is filled with color pages; more to be included over time.

Through it all though, Silvia and I have fre-



The Tates from England!

quently given thought to making this magazine more affordable for folks too. Since our circulation has grown beyond what we hoped for and continues to increase, we feel we have finally reached a point where we can do something about our subscription rates. Because we are printing more copies of each issue (which benefits our advertisers a good deal), our printing bill increases but our cost per copy decreases. Since we save here, we're more than happy to pass the savings onto you, the subscriber.

We were the first ones in this branch of the hobby to offer a bit of a discount on our subscription rate, and while it wasn't much, we were happy to offer a small savings of \$5.70 off a one year, 3rd Class subscription. Now, we're pleased to announce that we're able to offer US subscriptions to new subscribers (3rd & First Class) at a savings of over 40% off the newsstand price. That's something to celebrate! See our subscription coupon this issue (pg 17) for more information. Foreign subscriptions have also been reduced.

If you're already a subscriber, don't feel left out. We have taken the liberty of adding one free issue to each person who is a current one year subscriber (3rd & First Class) and two issues to those who have two year subscriptions.

In a world where modeling is oftentimes left out or relegated to the back burner because of expenses associated with it, we're doing what we can to make it easier for you to purchase this magazine and we'll continue seeking ways of making your modeling more enjoyable without draining your financial resources. Enjoy this savings and we'll see you promptly next issue, shipping the first week of September!

Sincerely,

Fred DeRuvo
Founder & Executive Publisher

~In Memory~

John Andrews, designer of some of the most famous model kits in the world, died Friday, April 2, 1999 after a courageous four year battle with cancer. John worked as Special Assignments for the Testor Corporation in San Diego.

John's specialty was the design, manufacture and marketing of scale models highly controversial, conceptual models of stealth aircraft, many of which remain classified to this day. Best known of those was the F-19 Stealth Fighter which was released two years before the Government acknowledged that such an aircraft existed. John's F-19 Stealth went on to become the best selling model airplane of all time.

John's work history included the making of master identification models for both the US Air Force and Navy. John also handled classified intelligence data which made the construction of the models possible and acted as liaison with government services and aircraft manufacturers in the production of commercial plastic scale models.

John is survived by his wife of 41 years, Darleen, their son Greg and daughter Kimberly. John's death is a tremendous loss to The Testors Corporation and to the hobby industry as a whole.

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We offer payment for any article we publish. Write for complete details (include SASE) or check out our Internet page for all the information.

Kits Sent for Review

Sample kits for review are welcome and appreciated. We would prefer to utilize each kit received to its fullest potential. With this in mind, whenever possible, it is our desire to use sample kits as centerpieces in detailed 'how-to' articles, as opposed to doing a simple review.

Please submit sample kits to: **Modeler's Resource, Review Samples, PMB #292, 4120 Douglas Blvd, #306, Granite Bay, CA 95746-5936.**

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"It's Been A Good Week"

Sir:

It's been a good week, for two reasons, I just received my first issue (#27) of my new subscription to *Modelers Resource Magazine*. I am not disappointed, this magazine has been very hard to find locally. I like the articles and tips on painting figures and just looking at your magazine is fun.

The second reason is I just received a figure (Tomb Raider) from Global Marketing. The figure is very well detailed and it should be fun to paint.

Again I just wanted to thank you for your magazine, I look forward to every issue, and this subscription will be renewed.

Thank You

Bruce Pilley, St. Gabriel, LA

Dear Bruce,

Thanks for the positive comments on the mag. Global Marketing is definitely making a big splash on the modeling scene and they're also ruffling some feathers too because they're offering kits at nearly wholesale prices, (funny, but I thought that's what folks were wanting). Glad you're enjoying their Tomb Raider kit. Check out their four color ads this issue for more incredible buys.

"Satisfied with Advertisers"

Just a note to tell you how satisfied I am with the service I have received from 3 of your advertisers. The first is Taylor Design, I ordered their Ashlyn Gere kit, and requested next day UPS. From phone call to receiving, got it in 3 days, now that's great! I ordered from Monsters in Motion, Debbie Rochon. Ordered it on a Monday and Received it on the next Friday! And finally Artistic Design, Jerry Buchanan, simply sent by mail, and Dominique was in my hands in under 10 days.

Having had bad luck through the mail in dealing with other types of models several years ago, I was skeptical to say the least. If any of your readers are as skeptical as I was, I hope this encourages them to order.

Now, to *Modelers Resource*, I've only been reading it since issue #14 when I stumbled onto it at a new hobbyshop downtown, haven't missed an issue yet!

There is such a wealth of information in each issue, new ideas, and better ways to do things. I normally read it cover to cover several times, and then make my wish list from there.

Been seeing Global marketing advertised a lot lately, time to take a chance again. Congrats on having

the best magazine in the garage kit scene!

Joe Buchanan, Proctorville, OH

Dear Joe,

Glad you've found good success with three of our advertisers. That's good to know and I'm sure they'll be glad to hear your praise.

"Generic Models Are Versatile"

Dear Friends at MR,

My name is Jesse and I've been reading your great mag since it first started coming out. As a matter of fact, I just got my hands on your new #27 issue and I couldn't wait til I got home to read it.

I'm writing to you because in your #24 issue you featured Joe Sid of Neo Modeltech and his Generic Man caught my eye. I hoped to find some advertisement about this product but I've never seen one anywhere, not until your issue #27. Thanks to David Bennett who wrote to you and asked for info regarding NeoModeltech.

Well, since I had the same interest and the same questions, I dialed the phone number you published and right away I found myself talking to Joe Sid whom I might add is a very warm and friendly guy. He was very helpful and patiently answered all my questions. Plus, he offered to mail me a list of prices for his Generic models, which I like so much because they are so versatile and so affordable.

Guys like you and Joe Sid are so much the special ingredient of our beloved hobby that makes it so flavorful and enjoyable.

Thanks for your hard work, the quality and clarity of your pictures and articles are excellent and hopefully, some day, all pictures will be in color and I hope you stay around for a long, long time.

Your Avid Reader,

Jesse Tovar, Houston, TX

PS - It's a lot easier to find *Modeler's Resource* now, there are two or three bookstores where I can go buy it here in Houston.

Dear Jesse,

We dropped the ball on not getting Joe's contact information at the end of his article and my apologies there (along with Resin D'Etre's info later). Glad you ultimately made contact with him. You're right; there is a great deal of diversity in this hobby, plenty of room for everyone and we are extremely grateful to be part of it. Thanks again for writing.

"Nakatomi Toys!"

Hi Fred,

One of the biggest problems associated with the mail-order

process is that the buyer is generally unable to ascertain the quality of the kit which we are purchasing until we receive them, by which time of course your credit card has been charged or your money order cashed and you have little recourse in the event of receiving a resin lemon.

This was the predicament in which I found myself about a month ago after deciding to build Nakatomi Toys 'Kirk With Tribbles'. Unfortunately this beautiful kit suffered from a multitude of pinholes, seamlines and breaks in the sculpt which would have required an incredible amount of time and patience to repair. I have received a number of kits like this from various garage kit producers in the past, paying well over \$150.00 for figure kits that take more time to repair than they do build. Anyway, a gentleman (and I stress the word 'gentleman!') by the name of Robb Rotondi from Nakatomi Toys became aware of the situation and has now sent me not only a replacement kit but also another kit from their catalogue totally free of charge as a replacement and apology for the rare defective casting which I received. This is what good customer service is really about - kit producers dedicated to the satisfaction of their customers and willing to stand behind their product. Robb has exceeded my expectations beyond belief - not because he sent a replacement kit, but because he CARES about the response his customers give him. The best thing about this experience however is that I now consider Robb to be a good friend and definitely worthy of my business when buying kits in future.

So in closing I would like to say a very public THANK YOU to Robb, and to all those kit companies who seek to learn how to improve their relationship with us, the people who buy their products, you could learn a few things from this guy!

Best wishes,

Bruce Harrison, Sydney Australia

Dear Bruce,

Like prior letters, it's great to hear about customers who have had positive experiences with manufacturers today. If you talk to most producers (sculptors, kit producers and even magazine publishers), you'll find that it's extremely difficult to make a total living off of this hobby, though there are some who seem intent on wanting to do just that. Unfortunately, that can often dictate their priorities (and prices!). It's not a crime to want to make a living off of the hobby; it's just wise



to ask ourselves if it's something that can be reasonably accomplished and still keep the needs of the customer utmost. Producers who generally go out of their way for their customers, whether or not they are able to succeed at making a living from this hobby, at least understand and appreciate the value of their customers. Thanks for taking the time to write.

"Hooked on Female Kits"

Fred,

I don't have a computer so I wanted to drop you a note to let you know that I got my magazines okay, thanks. I enjoyed talking to you on the phone and I really appreciate the excellent service. I didn't realize that the *Modeler's Resource* isn't your day job. That makes the quality of your magazine ever more impressive. I have some friends in the local Mustang club that worked for Dobb's Publishing before it was bought out. I used to hang out at their offices once in a while when I had a chance and got to see what it takes to put a magazine together. There is an unreal amount of time and planning involved even with all our modern technology. All I can say for you and your crew is well done. Figure kits are new to me as they are to a lot of other people so your magazine really fills a void. I got started doing figures because I wanted to put drivers in some of the race car models I build. I discovered I really enjoyed the detail involved trying to make a figure look right.

Then I discovered there were some figure kits that weren't race car drivers, or Nazi fighter pilots, or monsters. I'm talking about female figures of all kinds. Now, I'm hooked. I'm currently working on Nemo's Daughter and looking forward to getting Wolf-Spirit. For some reason those race cars don't seem to have the same appeal they once did.

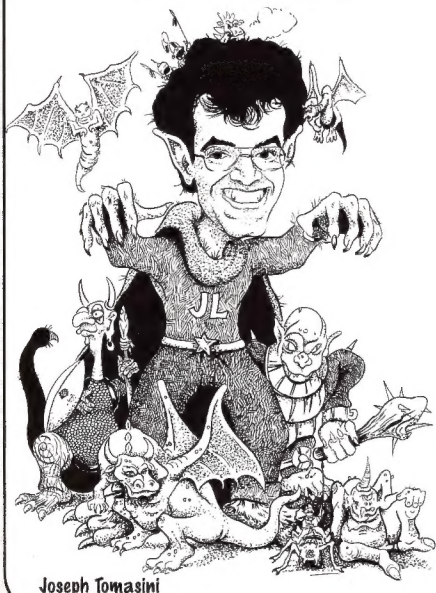
I'm looking forward to seeing you guys in Orlando.

Sincerely,

Frank Swartwood, Lakeland, FL

Clay-Magery

with Joe Laudati



KEY TO THE 'LOCKS'

We've all seen them. You go to a convention, and standing on someone's table is a gorgeous new female figure. Maybe she's an amazon, or a sexy vampire, or a sci fi princess. She has the face of a temptress, a physique to die for,, ...and plastered onto her head is a gangly mess, like mud that someone pulled a rake through! It's supposed to be hair, but it just lays there in lifeless, striated clumps, a shapeless morass. So much for a woman's 'crowning glory'.

I'm often approached by aspiring sculptors asking "how do you do hair?," and I understand the difficulties they face. Hair is such a diaphanous thing, lacking permanent form, shifting almost translucently over the figure. It needs to convey mass and weightlessness at the same time.

Whenever I sculpt a girl figure, I give a lot of thought to what her hair will be like. A fine head of hair can bring more than just beauty. It can bring character, and dynamic movement. I think of hair as another limb of the body, and it becomes an integral part of my composition.

I first discovered the potential of sculpted hair when I did my (not so 'little') mermaid for Alternative Images. She's perched on a rock above the waves, and her long flowing locks of luxurious hair are all blowing deliberately to one side, free of her back and shoulders, gesturing into the wind. The girl is motionless, just sitting there, but the hair brings the entire figure to life. It adds drama to an otherwise sedate composition.

SO...TO BEGIN WITH:

Hair is an element I prefer to apply during the second stage of sculpting, after the first baking. Applying hair to a soft head can crush and distort it. Besides, I prefer to experiment with clumps of clay, finding the pattern and movement, and it's much easier to do this on a solid form. If you read my last article, you're familiar with the 'stages' of sculpting and baking a figure in Super Sculpey, the medium I prefer. In the first, the figure is fleshed out, usually nude, and entirely bald. After it's been baked for two hours or so at 200 degrees F. (and thoroughly cooled!), I prepare the figure for coiffing and costuming.

Let's talk about this stage. The figure is hardened, and you start noticing things in the sculpture that weren't visible before. Tool marks, fingerprints, and uneven contours all become pronounced. I begin my first stage of polishing a figure by taking a medium grade sandpaper and lightly scratching the surface. It helps to bring these flaws out. Then I use various tools to smooth them. A miniature pocket knife is effective for recontouring a curve, shaving away the lumps and bulges on

water to remove surface dust.

If it's a female figure, I like to paint the facial features at this stage, eyes, lips, brows, etc. It's a thrill to see her come to life, bringing that Revlon glow to the blank face. Use acrylic paint. It can always be removed later with alcohol.

NOW, ON TO THE 'COIFFING'.

Soft sculpey doesn't initially stick well to the hardened figure. This is due to finger oils and other impurities on the surface. The figure has to be 'conditioned' first to take on the new material. It's been suggested that vaseline, smeared on the surface and wiped off, helps condition the hardened clay. I'll take their word on it, but it seems....well, rather precarious. For one thing, I actually use vaseline as a SEPARATOR, if I want to have a sculpted section removable. I found it's easier and as effective simply to brush some rubbing alcohol over the surface I'm working. It cleanses the area, and leaves a slight tackiness that adheres well to the new sculpey. And it's greaseless.

Incidentally, if you DO want to create a section that will be removed; say a hat, or piece of armor, apart from the aforementioned vaseline smear, you can give the hardened area a dusting of talcum powder before applying the soft material. Sculpt normally, and then zap it with a heat gun. The talcum will allow the new piece to be pulled free.

Now back to the hair. If you have some colored sculpey, blend a little into your clay. This is a trick to reduce the translucency of the material. I always add a little tan or fleshtone to the clay when sculpting the head, hands, or other fine features. It helps to see the surface better. Color added to the hair clay will give you an advance look at the figure as the blonde/brunette/redhead she's intended to be.

Sculpting hair can be a real challenge, or a real chore, depending on your approach. Too often, the sculptor rushes the job, cutting deep parallel grooves into the clay mass. Too much focus is placed on the striation, and not enough on the form. It's a misconception that hair, even the long carefully brushed strands of an Elvira or Bettie Page, fall in perfectly straight lines. If you look closely, you will find that the individual strands drape over one another, and fall in wavy streams. Since no one expects you to sculpt every strand, you must interpret the flow in broader strokes. Never should a single indentation go from the crown to the hair tips. It looks unnatural. One line should fade out, letting another begin beside it, and the spaces between them should vary slightly.

To create wavy tresses with lots of body, I begin by applying round strips of clay that have been tapered at either end so that the points merge into the mass. I call them NEURONS because they resemble the knitted cells in nerve tissue. (Figures 1-2) It is here that



a thigh or calf, removing that unsightly cellulite. (Girls, if it was only this easy!) I then use a light wet-dry sandpaper, and finally.....steel wool. Don't use Brillo. Find the soapless kind at the hardware store.

Steel wool is excellent for fine polishing because it works around the details and curved surfaces, the best for smoothing musculature. Medium and fine grade steel wool can actually bring the sculpey to a shine. Use a dust mask throughout this process. Once the figure is polished, you are ready for the new elements. Wash the figure with detergent and

you begin to compose the hair. Try to feel where the movement is, where it billows forward or brushes back. Each neuron represents an entire clump of sinewy, curving tress. The clumps fall in patterns, as the curls take on a natural (but not mechanical) symmetry. Once the hair style is established, each piece is then blended into the form with a fine rosewood stick. (Figure 3)

Alcohol on a fine paintbrush is applied to smooth the shapes over, taking away any messy smears.

A tiny wedge-shaped wire-loop tool is then used over the blended neurons to create further indentations. (Figure 4) Again, avoid any deep symmetrical grooves. Vary their lengths and depths, fading them over the bulge, and going deeper into the crevices. Imagine you are 'painting' with the grooves. Consider where they spread wide as a highlight, and where they gather together as a deep shadow. As the completed model is painted, washes and dry brushing will find these bulges and grooves, and enhance them.

When you have grooved over the entire head, you can now add the final strokes. Using a round or square tipped wire-loop tool, make long impressions over and around the grooves, slightly parallel to one another. (Figure 5) I find that pressing the tool into the clay is more effective than dragging it through. It's gentler and more precise. If you must drag, a brushing of alcohol lubricates the area, reducing the friction, and the messy trenches.



Another quick clean-up, and you're ready to fire it. Give it a quick 'zap' with a heat-gun, aiming the gun's nozzle above the surface about five inches, for about ten/twenty seconds. You should protect the facial features from the heat with some damp cotton. After it's cooled, study the flow of the hair. Is it graceful enough? Are there areas that can use more strands and curls? You can add additional clumps at this point, blending them into the hardened form. I create the hair style in layers, firing between them. This is especially effective for creating curly, feathered or layered hair, since the distinctions between each clump can be sharper.

If the hair is close-cropped and short, a complete rebaking is not required. A good heat gun zapping should cure it thoroughly. If the hair is thick and flowing, or if there are additional elements added to the figure (costume, etc.) then a complete oven rebake is required to penetrate the material. An hour or so at 200 degrees F. should suffice. **DON'T MAKE ME LECTURE YOU AGAIN ABOUT OPENING THE OVEN DOOR DURING OR FOR ABOUT THREE HOURS AFTER THE COOLDOWN PERIOD!** Avoid the nightmare of a cracked figure.

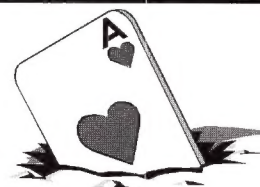
When the figure is cooled, a slight rubbing of steel wool over the hair will take off any of the jagged tool edges remaining. The coif-

ture is now complete, and your new 'supermodel' is ready for the runway. Do you need shampoo or conditioner? We offer a fine selection of products at the cashier. Lather, rinse, repeat.



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We're **not** here to try to convince you that advertising in *Modeler's Resource* is the **BEST** and **ONLY** way to advertise your product and that if you do, you'll end up reaching more folks than through any other magazine that's currently available which caters to this branch of the modeling industry. That's up to you to decide. We may not even have the room for your ad because we've deliberately resisted the urge to overwhelm our readers with tons of ads and we have kept our ratio of ads to articles at 1 page of ads to 4 pages of articles. If you're hesitating about what to do to get the word out about your product, there are a few choices you can make that may alleviate the stress associated with spending lots of **\$\$\$** in advertising:

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Please don't misunderstand; we appreciate our advertisers and their business. Many feel the need to place consecutive ads because of the response their ads receive in our pages. We're glad that *Modeler's Resource* offers that type of investment return for those who are in a position to purchase ad space in our magazine. If you can't afford that, then consider one of these other options. What's truly important for us is introducing your product(s) to the modeling community.

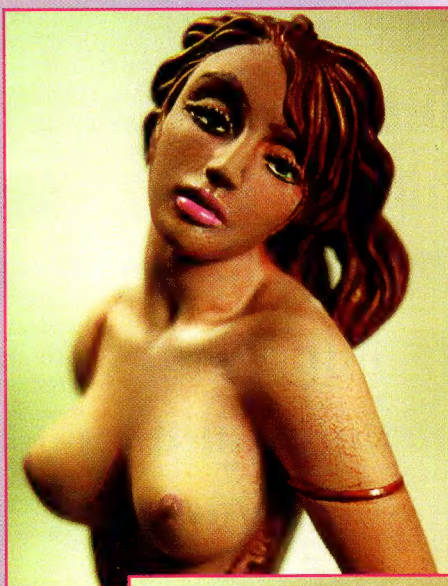
Advertising Roulette. Don't Gamble With Your Money...

OH, LOOK AT THE GOILS!

For those of you who enjoy the pulchritude of resin females, there's a new company to supply your needs. Dolya Art of Chicago sent us a couple of lovely lady kits to review for your edification. Girl kits aren't the only thing that Dolya produces, they have a large line of products and you should probably write and have a look at what else they have to offer, but for now, we're looking at these two ladies.

First up is the **Lingerie Girl** who is a provocatively undressed young lady displaying all her charms. This is a one piece resin casting, so there is no assembly required. However, that doesn't mean that there's no prep work. The review sample had large resin plugs at the knees that had to be removed and sanded smooth. The legs were also marred by large off-set seam lines. There was approximately an eighth of an inch of material that had to be filled and ground down. On the other hand, air bubbles were no problem at all. There were a couple of small bubbles under her chin and on the lower surfaces of her legs, but they were easily dealt with. Because this is a one piece casting, there are several rough areas that are quite difficult to get to. These areas are situated under her hands where normal filling and sanding can't really reach. Squadron Green putty diluted with lacquer thinner and sanding sticks or emery boards are needed to squeeze into these narrow areas. It probably would have been better to cast the arms as separate parts so that all the exposed skin areas could be easily sanded smooth.

The overall sculpting and anatomy of the kit is competently done, but it is lacking in much detail. Of course, I don't expect a lot of details on a semi dressed woman, but areas like the face and the hair are too stylized for my tastes. She has very thick eyelashes and deep set eyes. Facially she looks somewhat like the actress, Uma Thurman. The hair is very detailed, but with



with Jim Bertges

very thick strands cascading down the girl's back it is difficult to tell if the hair was intended to look wet. The girl's body and teddy are nicely done and show a good knowledge of anatomy. She is posed in a way that

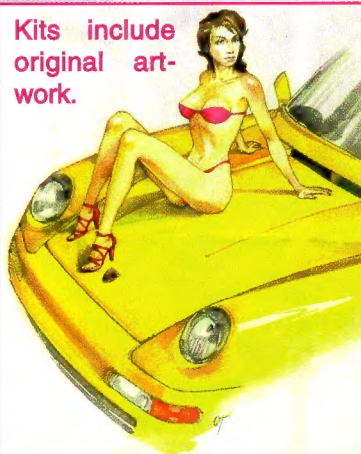
does display everything she has to offer, so that detailed knowledge of anatomy will come in handy for the painter, too.

Painting the kit holds few surprises. It has been said in these pages before, this is a good chance to practice your skin tones. Over a primer coat of flat white, I airbrushed a coat of pale flesh. Then I used liquid latex to mask off her breasts and lower areas (anyplace that might be covered by a bathing suit) and airbrushed on a coat of tanned flesh. The difference between the two flesh tones wasn't that great and you'll have to look very closely at the pictures to actually make out the tan lines, but they're there, trust me. Dipping into my oils, I lightly shaded the recesses and hollows with some raw sienna and terra rosa. I really had to be careful with the shading, I'm used to doing monsters and other creatures. This pretty girl stuff has to be subtle. Her hair was done in several shades of

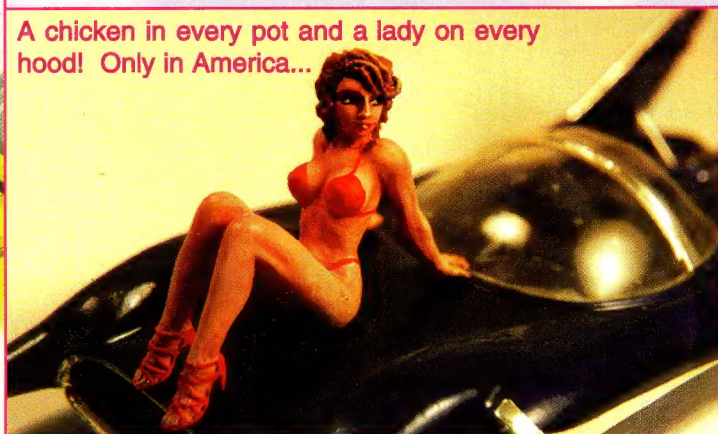


Dolya Art's Lingerie Girl & Lady on the Hood offer plenty of room to practice flesh tones!

Kits include original art-work.



A chicken in every pot and a lady on every hood! Only in America...



reddish brown with a light drybrushing of antique gold to give it a bit of a highlight. I gave the teddy an overall coat of maroon and drybrushed the lace in antique white, then the maroon parts got an overcoat of Pactra Pearl White which gave it a satiny finish. The only new technique I tried out on this kit was the use of a colored pencil (actually a couple of different colors) to add eyebrows and other hair. It works pretty well if you keep the pencil sharp and don't over do it.

If you're a fan of girl kits, this one may appeal to you. It does take a bit of work to get her in shape, but you'll probably have a good time painting her. This kit is in 1/6 scale and retails for around \$135.

And now for something completely different...well, not really, but I've always wanted to say that. Actually, our next offering from Dolya Art is another girl kit, but the main difference between this one and the Lingerie Girl is size. This little lady checks in at 1/25 scale. The box art lists her as 1/18, but since she's made to display on and around model cars, I've got a feeling that number is incorrect. The box art also officially names her **Lady on Hood** which is fully descriptive of their intentions for this lady's use.

This lady also had several resin pour plugs to remove and because there were plugs on her hands and feet where there is a lot of detail, care must be taken. You don't want to remove any fingers or toes. Other than those plugs, this one piece casting was very nice with no air bubbles or other flaws. The nice thing about this minute maiden is that the builder has choices. The only bit of clothing that is sculpted anywhere on her body is a pair of shoes, sexy little heels with lots of straps. This gives the individual painter the choice of whether he's going to render her clothed or unclothed. With a little putty or sculpey or by any of several other methods, a modeler could create various costumes for this dinky damsel. Or he could simply paint on a skimpy swimsuit as I did.

Anatomically, our "Lady on Hood" stacks up very nicely. Her body is very well rendered and looks quite nice when painted. She has features quite similar to her larger sister, "Lingerie Girl". It appears that they both have been sculpted by the same artist and he does very good work on the bodies. The hair is also done in large strands and looks slightly out of scale. I must say, though that once she is finished, this small siren looks quite nice. If you plan on using her for her intended purpose, as a display with a scale auto, she will add a bit of life. On the other hand, I can think of several ways she might be used that don't involve cars at all. She would work well in many small scale dioramas or projects calling for a female presence. She is the perfect scale to accompany the new **GEometric Micro Mania** line of resin kits. With just a little repositioning, she could be the unconscious victim being carried off in the arms of their tiny Frankenstein monster. She would also look excellent recoiling from their Wolfman kit as well. The mind swims with the possibilities.

As you might expect, the painting was quite simple, just pick your favorite flesh tone and get started. To get the face right you're going to need some 5/0 and 10/0 brushes to accent those eyes and lips properly. Adding the swimsuit offered the opportunity to research in several of the Victoria's Secret catalogs for ideas. I had a good time with this kit and at a suggested retail price of \$15.00, I would consider buying similar kits in this line. I wonder if Dolya Art offers any other figures in this small scale.

Each of the ladies reviewed here was accompanied by a lovely water color rendering by Oleg Tsoi. These works of art offer painting suggestions and make nice companions to the finished kits. You can contact Dolya Art at; 2228 W. Chicago Ave., Chicago, IL 60622. Or call 773 252 3010.



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Out of a lust for blood comes the need for revenge...

\$95.00

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Cast by: Mark Brokaw

Photos & Finished Kit by: Jerry Buchanan

Kit Includes:

- Optional bikini top
- Circular, 'cobblestone' base
- Certificate of Authenticity
~signed by Creator & Sculptor

Cast in Odorless, off-white resin in 10 pieces w/natural breaklines so that no putty is needed! Each kit includes wings cast in translucent-amber resin for that 'see through' effect.

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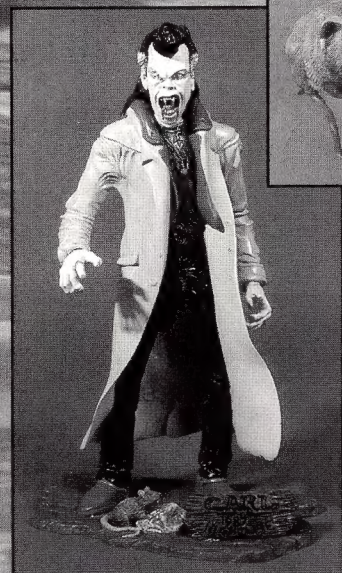
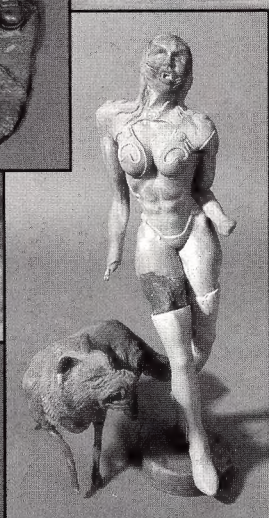
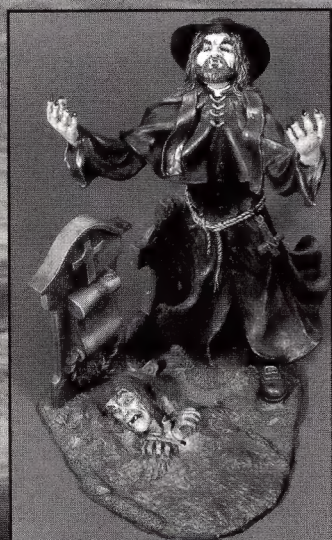
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ACROSS the POND

with Andrew "Mad Dog" Hall



Once again we brave the world kit market with tales of daring do, shenanigans, what's going down, who's doing what to who and with which root vegetable. OK, not quite true but it did make you look, didn't it? Actually, do I have some really welcome news for **Babylon 5** fans regarding some brand new official merchandise...officially licensed B5 figures! *A hushed silence reaches round the globe...*

Please do remember that all of the prices mentioned within this article are in Pounds Sterling and unless otherwise stated do NOT include postage to America. I would also like to add, for the record, folks reading "back issues" of MR should check for new packing costs. I am reliably told that the UK now has some of the highest postage charges in the world. I think we are (pro-rata) paying almost double that charged to America.

Let us jump back in time to the last issue of *Modeler's Resource* when I mentioned the new **Xena** figure produced by **Imar Models**. As you can see, this new kit has the 'leather clad one' on horseback, the figure is white metal while the horse is resin. Cast by its sculptor, Ian Marchant, it is in 32nd scale and sells for £12.00. This is Imar's second Xena figure and the fourth from the TV show. He also does a couple of figures from Hercules. Should you be interested in any of these then you can contact Ian at the following address: **Imar Models, 2 Marylands Green, Chislehampton, Oxford, OX44 7XD, United Kingdom.**

Lone Wolf are the producers of the new "Batman Swooping from Ceiling" kit which I have previously mentioned. It's a limited edition of Kilmer, resin, 1:6 scale and should cost about £70.00. The idea is that you can save shelf space with this kit and bung it up on your own ceiling. A double figure kit called "Maiden Voyage" featuring Leo and Kate on the prow of the Titanic is now also up for grabs. OK, not quite right for this article but I have looked at odder stuff. It is 1:12 scale and should set you back £60.00.

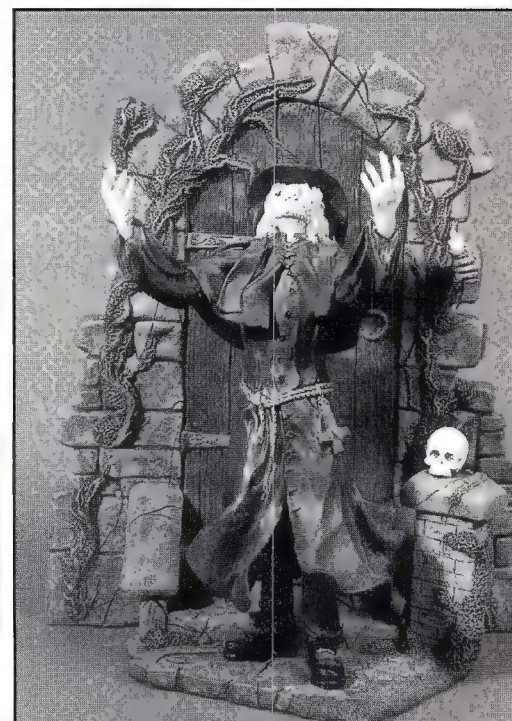
Juniper Models have finally released their Tom Baker figure after much speculation that it would never see the light of day,

£64.00 and although have not yet clapped my eyes on one, the word is that it is very good with an exceptional likeness to the Doctor Who actor. Also, relatively new on the shelf is a 1:6 scale Clayface at £65.00, 1:1 scale Sil wall plaquehead at £120.00 and 5th Sense's Princess Slave Girl, 1:6 scale at £55.00. All of these goodies are available from **Frontier Models at: Frontier Models, 5 the Lowlands, Hailsham, East Sussex, BN27 3AG, United Kingdom.**

It is always a pleasure to be in a position to aid someone who is new to the hobby. I feel very much that it is only in helping each other that the hobby can survive and so we take a look at **Demon House Kits**. This is a two man outfit run by Stephen Morris and Kevin Wood with the sculpting provided by Steve. They have started to produce a line of Vampire figures under the banner heading of "Nightlife," each comes with a signed and numbered certificate. "Carl" is the first figure in the range, a five part figure standing 12 inches tall. That would make him 1:6 scale selling for approximately £60.00. The figure comes with a detailed plank base upon which there is also a rat and decaying hand. The second figure is called "The Preacher" also 1:6 scale. The kit is very well detailed portraying this very unholy holy man urging to life one of those blood sucking fiends. The kit comes with the detailed base and two tomb stones and costs about £75.00. I should add that the base is available on its own for £35.00. The next full figure will be this female vampire with her own wolf, this is a very early shot of the kit and as yet I do not know when it will be available.

Two resin busts are also being produced at £12.50 each, a bust of Carl and one of a Punk vampire which may be released as a full figure. **Demon House** also provide a stunning mini-diorama base entitled "Church Gate" and no, the figure does not come with it...priced at £80.00. They also do a range of diorama accessories including skulls, tomb stones, head, etc. and really could be an outfit to keep an eye open for, that's it they get support.

If you are interested in any of these products, drop a line to the following



address and please do not forget to include an International Reply Coupon which are available from the Post Office: **Demon House Kits, 27 York Road, Church Gresley, Swadlincote, Derbyshire, DE11 9QG United Kingdom.**

Having a hard time tracking down Manga kits? Well, perhaps the following address maybe of interest as "MVM" have been dealing with Manga videos and comics for many years they now stock a huge range of related kits. Contact: **MVM, 1st Floor, St Mary's Arcade, Chepstow, Monmouthshire, NP6 5EU.**

One aspect of our hobby which has been sadly overlooked by all the mainstream hobby related magazines has been the fantastic world of Role Play Figures. Just sit down and don't turn the page because if you do, you'll miss out on one of the most affordable, enjoyable resources of the hobby. For too long, Role Play figures have been neglected which is unfortunate because they offer a wealth of new and interesting subjects. I know many modellers who have progressed from 28mm figures up to 1:6 etc., but very few who have reversed the process. These people are missing out. Not only are these white metal figures very well detailed and cast but usually they are within everyone's budget. In the UK, the rpg market is dominated by Games Workshop/Citadel Miniatures. They also have shops worldwide but are based in Nottingham. I must confess to being a fan of their futuristic "Necromunda" system (even if I do play with bastardised rules) and have quite a few figures. OK, who am I kidding? I have loads of these white metal figures buildings and battle-ground features. I also love their range of acrylic paints and would recommend them to any modeller.

HOWEVER, over the last couple of years, there is a new kid in town and that kids has grown into **Harlequin Miniatures**. With bases now worldwide (USA, Harlequin Miniatures, PO Box 50081, Armarillo, TX 79159), they have become a force to be reckoned with because not only do they produce a range of very well detailed Fantasy figures including Lizardmen, Orcs, Ver'Men, Skeletons and

Wood Elves, not forgetting the larger figures like Hydras and Dragons, but also a huge range of official Doctor Who figures. Something close to ninety figures featuring Doctors, assistants and as many monsters as you can remember. They have just released a rpg entitled "Dr. Who, Invasion Earth." This set includes a 36 page rule book, 6 colour card buildings and 10 figures for £30/£60. They also produce box sets of Dr. Who figures which include: Dalek Patrol, six Daleks plus a "special weapon" Dalek. Tardis which includes that wondrous time machine plus two figures and console. Invasion of the Dinosaurs is a classic Pertwee adventure with Dinosaurs wandering round the streets of London. The T-rex is big and heavy! 19 cm if memory serves me well. BUT the big...I said BIG news is that they have the license to produce box sets of Babylon 5 figures. Each set contains five figures and sells for £15.00, two main characters will come with each set the others being other aliens from the show. These should be in a games store near you but you can contact the above US address or for UK, Europe readers contact: **Harlequin Miniatures, Unit S3, 632 Radford Road, Nottingham, NG7 7EX.** I should add that Harlequin have just secured the rights to produce a range of figures and game for the classic fantasy tale "Lord of the Rings" what with this and the B5 license, the future does look bright for Harlequin and I would like to thank Daniel for so readily supplying information, best of luck.

Well, that brings to an end another slice of life this side of the Pond. I trust this "different" article has made a few folks thing about smaller scaled figures rather than dismiss them out of hand. Go on, you know you want to. I'm off to ring Tony Blair up and shout Blur down the phone, no reason, but you do have to have a hobby.

May Your Glue Tube Never Harden,

Best Wishes,

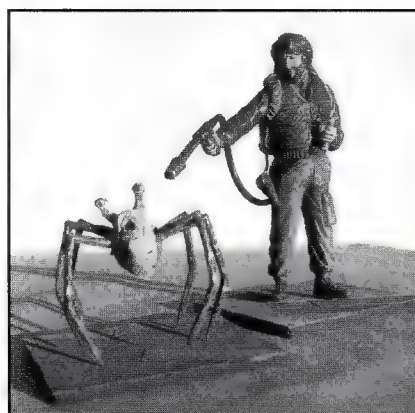
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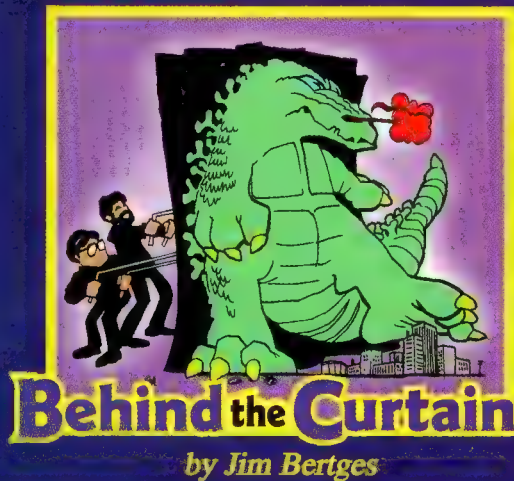
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MAKE-UP EFFECTS GROUP



Autopsy prosthetic created for local TV series. Ready to be dressed with slime, membrane and blood.



Animatronic Alien character suit created for Philips television commercial.

As much as those of us who live in the United States would like to believe it, the US is not the center of everything. Heck, even our beloved Hollywood isn't the center of all film making. These days major studios are venturing all over the globe to create their cinematic masterpieces. In all those far flung locales, talented people are waiting to use their skills and experience to help make those filmic wonders. Australia has long had its own thriving film industry which has contributed many great and memorable films to the world's cinematic history. Part of that industry, Paul Katte, Nick Nicolaou and their Make-Up Effects Group are contributing their unique and varied talents to films from Babe and The Mighty Morphin' Power Rangers to the new Science Fiction smash, The Matrix.

We recently carried on a conversation through space and time via the electronic marvel of e-mail with Paul and Nick to give you a look into the hows and whys of what they do.

MR: WHAT INSPIRED YOU TO BECOME INVOLVED WITH MAKE-UP AND VISUAL EFFECTS?

Paul Katte: It all started when I was about 8 years old, when I started watching early Horror and Sci-Fi movies late at night on TV. Films like Dr Phibes, Frankenstein and British Hammer films come to mind. Also TV shows like the Thunderbirds and U.F.O were a big influence. Then films of the late 70's like Star Wars and Alien opened my eyes to a more sophisticated level of visual effects and make-up effects. I started experimenting with make-up, and I used to make-up my friends with blood and gore trying to emulate what I saw on screen. But it was when I hit

High school in the early 80's and started seeing films like The Thing, American Werewolf in London, Altered States and Legend, that the "bug" really took a hold. Make-up special effects and film-making just became this huge obsession that used to take up all my spare time. My week-ends were spent making super 8 films with my friends, and I used to go to school with hideous wounds on myself or a axe in the face just to freak out the teachers. I knew exactly what I wanted to do as a career.

Nick Nicolaou: For me it was watching the films of people like Ray Harryhausen. I was intrigued how he brought his character's to life. No one I knew was into the same type of effects films, and I wanted to learn how they were done. So I had to go out by myself and find bits and pieces of information to build up my knowledge of the subject. It was these type of movies that led me to experimenting with creating characters from movies such as the Norris head from The Thing as well as a Nazi demon from An American Werewolf in London.

I don't think there is one person doing this type of work around our age that can't say they have not been influenced by these type of movies, especially Star Wars. They were a big influence on me, and gave me a direction to pursue.

MR: SO FAR, YOU SOUND JUST LIKE TYPICAL AMERICAN KIDS. WHO WOULD YOU CITE AS PEOPLE WHO HAVE INFLUENCED YOUR DECISION TO BECOME EFFECTS ARTISTS?

Katte: Through my own research, I had become aware of artists such as Dick Smith, Rick Baker, Rob Bottin, Stan Winston, Tom

Prosthetic "Freak" make-up for local short film.



Animatronic Dragonfly rod puppet created for Sony television commercial.

Savini and Greg Cannom, and read everything I could about their careers and work. They definitely became inspirations to me, as well as earlier make-up artists like William Tuttle, John Chambers and Stuart Freeborn. I was impressed at their level of craftsmanship, perfection and skill. I was also really into the work of people like Douglas Trumbull, Derek Meddings, and Matte artists Matthew Yurich and Albert Whitlock. So there was always a lot of clever people that I drew my inspiration from.

Nicolaou: My inspirations were the contemporary make-up effects artists like Dick Smith, Rick Baker, Rob Bottin as well as people like Ray Harryhausen and Randall Cook. Of course Star Wars made me aware of a great number of effects men like Richard Edlund and Dennis Muren who were a great inspiration.

MR: WERE YOU ABLE TO FIND ANY SPECIFIC INSTRUCTION IN MAKE-UP AN EFFECTS IN AUSTRALIA, OR WERE YOU PRIMARILY SELF-TAUGHT?

Katte: I had already started private tuition in painting and illustrating during high

Nick applying "Fox Lady" prosthetic for Island of Dr. Moreau.



Nick & Paul applying "Wizard" prosthetic for Korean theme park.



school, so I used to spend a great deal of time sculpting and practicing make-up as well. I had a lot of drive to go out and experiment and make mistakes by myself. So there was a lot of self education involved. When I left high school I studied graphic design and became an illustrator in advertising, which taught me a lot about design and having an eye for quality. During this time I met Nick and travelled to America to enter the Monster Makers Halloween contest in '87. There we met many artists and got a lot of workshop hands on experience, which is better than any course. When we returned we studied Dick Smith's Correspondence course, until our work was good enough

to warrant a certificate. But I am always studying, either self induced or otherwise, to improve my work.

Nicolaou: I was pretty much self taught in all aspects of make-up effects and sculpting. You had to be, because there was no formal school that taught the things that we wanted to learn, especially in Australia. I had to basically learn all aspects of the craft, which is what we admired in artists like Dick Smith and Rick Baker; They are very hands on and diverse in all aspects of their craft. So that's what Paul and I set out to do, not only because we had to but because we wanted to. This is why Paul and I are

diverse and can oversee all aspects of a project. I think this comes from a great love of the work and the inspiration of the artists that have been before.

MR: *Many make-up effects artist in the US give a lot of credit to Forrest Ackerman and Famous Monsters of Filmland magazine as an early influence in their lives. Were you able to get your hands on it where you were or were there other things that helped warp your childhood?*

Katte: For me, my Famous Monsters were Fangoria, Cinefantastique, Cinefex and a little mag called Cinemagic - the guide to fantastic film making. Cinemagic delved into actual techniques of make-up and special effects, especially to the amateur. Of Course Cinefex was a wealth of information as was Fangoria and Cinefantastique.

Nicolaou: Yes I loved the Famous Monsters illustrated covers. I used to draw or re-sculpt a lot of the make-ups on the covers. Cinefex, Fangoria, Cinefantastique, Cinemagic are all great magazines.

MR: *Another big influence on a lot of guys in the US effects industry was model building, especially the old Aurora monster kits. Were you model builders?*

Katte: I used to build WWII planes, cars, trucks, ships and all the Star Wars kits that came out with the movie. Of course I used to set them on fire or destroy them for the sake of my Super 8 movies, but I was really into making them and trying to create something that looked real. I remember scratch building an AT-AT walker from The Empire Strikes Back out of balsa wood and cardboard for one of my movies.

I do believe the Aurora kits did make it down here, although I wasn't an avid collector of Aurora specifically. I do remember the Korgi Thunderbirds toys. It is only as I have grown older that I have started building them again. I tended to be a bit destructive of my kits when I was a kid.

Nicolaou: I'm still a bit of a kid when it comes to kits and I have hundreds of model kits around my house. I find it very creative and inspiring when you sit in a room surrounded by all these fantastic classic movies characters. I started out collecting a lot of spacecraft kits but now it is mainly creatures and characters from famous movies and comics. Randy Bowen kits are among my favourites.

I do remember the name Aurora, but I don't think I collected too many!

MR: *Do you find that your effects work has any similarities to modeling, just on a different scale?*

Katte: Special make-up effects is a combination of so many dif-



Main work area of Make-Up Effects Group Studio

ferent skills and disciplines. There are a lot of similarities between techniques used in model making and make-up effects. In terms of visual and make-up effects, we are often working towards the requirements of a specific shot where many factors may influence or change our work such as lighting, camera lens focal length, time constraints.

I think you are always trying to create something that is totally believable on screen. You are always trying to come up with the best stuff you can, and that methodology one learns as a model builder can certainly help when you are faced with special effects problems. Effects

and models are always planned, and the processes and techniques used are very similar in our work to model making.

Nicolaou: Usually when you put a kit together it is with painstaking effort and concentration. You want them to look real and detailed. From initial construction to detailed paint job, all your techniques have to be refined to make a very elegant character or model come to life. This is the same with all the effects work that we do.

They both use a lot of similar tools and techniques and you always get an overlap from one area to another. Of course the pressure and stakes is a lot different, but to our company its all part of the fun. Also there is the passion one brings to there work which pertains to both effects and model making.

MR: *How did you land your first job in the effects business?*

Katte: When Nick and I went to the states in '87, we participated in the Halloween Monster making contest which is where we met Dick Smith, Rick Baker and Greg Cannom. Whilst there, we met Chris Biggs who was working on Critters 2 at the time and he asked us if we wanted to come in and work in his shop. Of course we said yes and we really learnt great deal. We mainly did lab work, sculpting, life casting and clean-up, moulds; basically a bit of everything. We were really keen and picked things up fast.

MR: *Do you have any strange or interesting memories or working on the Critters film?*

Nicolaou: I remember assisting on a full body cast of the actress that portrayed the female alien and for some reason one of her breasts got damaged during the procedure. At some point later, we had to re-do the cast of the breast that was damaged, except in the first cast her nipples were erect and we couldn't get her other nipple erect for the second cast. Subsequently we had to employ the services of her boyfriend and an ice-cube.

MR: *The Power Rangers movie was pretty popular here, I had to take my son to see it. What was your involvement?*

Katte: We were only starting out then and had not really established ourselves yet in the feature film realm and came in late into the production. Basically we handled all the foam latex fabrication and supplied them with all the appliances for the shoot. We did not design or sculpt any of the make-ups.

MR: *You were involved with The Island Of Dr. Moreau, there were a lot of stories of problems on the location, how was your time on that film?*

Nicolaou: We had a great time on Dr Moreau. Working with Stan Winston studios along with actors Marlon Brando, David Thewlis and Val Kilmer, and veteran Director John Frankenheimer. It was 4 months working on location under the make-up effects team from Stan Winston's Studio. The film involved a large amount of prosthetic make-up application as well as coming up with solutions to on set make-up problems due to an ever changing script. Each member of the special make-up crew were assigned a character to make-up through the entire shoot. Paul looked after the 'Little Sloth Man' played by Nelson De La Rosa, the smallest man in the world. I looked after 'Fox Lady' played by Claire Grant. The application times for these two make-ups was around 3 - 4 hrs each day. Both these make-ups consisted of around 7 individual prosthetic pieces, including body prosthetics and extra slip on latex body pieces.

MR: *did you have anything to do with the designs of the secondary characters or was that all done before you were on the film?*

Katte: Everything was pre-made in the states at Stan Winston's. They had all these generic beast appliances that we could just mix and match to create all the secondary and background characters, so as far as design goes, it was really just a matter of what would look good on the performer you were working on. It was a lot of fun though; I remember gluing a cheek appliance over someone's eye and blending it in to make it look like they only had one eye!!

MR: *Were you involved with the folks from Stan Winston at all?*

Nicolaou: We initially did some life casts of some of the Australian actors and then sent them over to Stan Winston's as well as the purchase of local supplies to set up the make-up dept. Then we were involved with them on set. They had key people come out and run the show and to assign all the make-up artists with a character each. It was great to work with these guys especially as we had been reading about them ever since we were both young.

MR: *Did you have much contact with Marlon Brando and Val Kilmer on the set?*



Nick airbrushing animatronic/prosthetic 'alien' make-up for US Volvo commercial.

Katte: It was pretty cool to work with Brando and Kilmer. Because I was looking after Nelson who was Brando's side kick, I was around him all the time. So I just used to sit there and watch him work - it was pretty interesting. Same with Kilmer. So it was good to watch them creating their characters on set, then to see it at dailies. There was a lot of spare time on set, so I used to watch them all do there stuff along with the Director John Frankenheimer and the DOP Billy Fraker. Had a lot of conversations

with him about lighting

Nicolaou: We duplicated my arm and hand for Brando's for the scene where he gets killed and has his arm ripped off by the Hyena character. That was a really fun night shooting, because we applied blood and gore to Brando and he would grab the make-up brush and mirror and add a little blood here and there. Where ever he felt looked good. It is not in the version that got released, only on the DVD version.

MR: *Did you have any favorite creature looks in Dr Moreau?*

Katte: I really liked the "Sayer of the Law" make-up. To me that was subtle and beautifully designed, and looked very believable.

Nicolaou: I thought the that "Sayer" and the "Hyena" swine were pretty cool make-ups.

MR: *Do you have any interesting stories from your time on Dr. Moreau?*

Katte: Working with Nelson was pretty interesting. He did not speak a word of English and used to abuse me in Spanish, which was kind of funny. I used to pick him up and put him on a little kids chair on my make-up table to apply his prosthetics. He used to look like a little doll. I think people that have seen the film thought he was some kind of animatronic puppet, not a real person. He hated wearing the prosthetics.

• Some of the most recent work from the Make-Up Effects Group was seen in the current science fiction blockbuster, *The Matrix*. Although computer effects played a large role in this story of people rebelling against a computer generated environment, the physical effects provided by Paul and Nick fit seamlessly into the film. When we talked *The Matrix* had not yet been released so there were some things that could not be fully discussed. However, by now our readers have seen and enjoyed *The Matrix* and will understand just how and where some of these fantastic effects fit into the movie. Tune in next time to find out more about Make-Up Effects Group and their work on *Matrix*.



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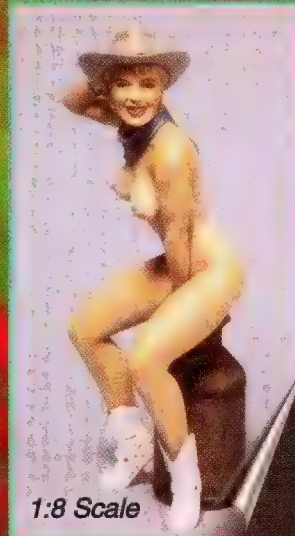


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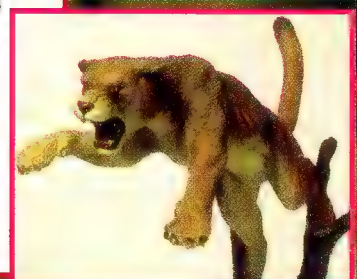


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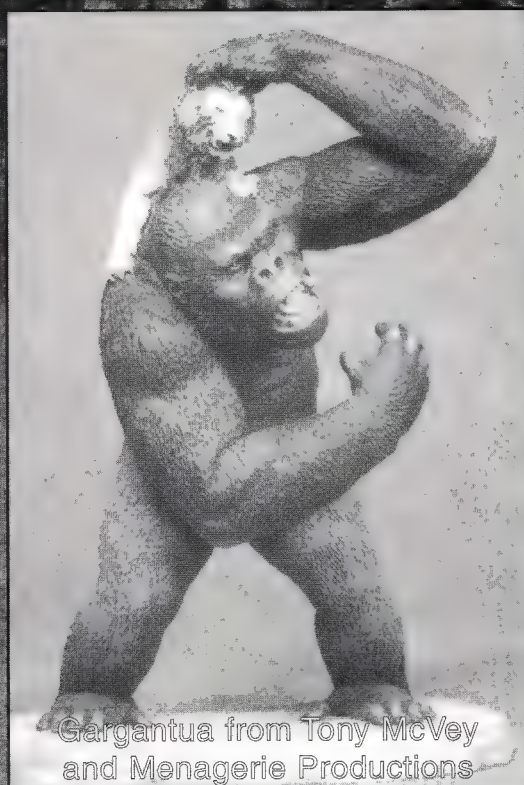
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figure shown is of in-progress sculpture

DOWN THE PREHISTORIC TRAIL

the latest dino-related models, reviews and news
with Mike Fredericks of The Prehistoric Times



Gargantua from Tony McVey
and Menagerie Productions



Cynognathus &
Prey



AS FOR TWO BOOKS, WHICH NO DINO-FAN SHOULD GO WITHOUT, DAVID PETERS' GALLERY OF DINOSAURS! J. SIBBICKS' ILLUSTRATED ENCYCLOPEDIA OF PREHISTORIC

I'm back again with reviews of a few new model kits with a prehistoric theme. **FREE BEER!!** Alrighty then, if I now have your undivided attention, let's dig in!

First off, as a follow up to my interview with world famous sculptor, Tony McVey, I have a copy of his latest effort, Gargantua. There once was a film originally called "Mr. Joseph Young of Africa", later titled "Mighty Joe Young" way back in 1949 which involved Marcel Delgado, Merian C. Cooper, Willis O'Brien and Ray Harryhausen. The story involves the giant gorilla, Joe, who after being brought to the U.S. performs in a Hollywood nightclub. There he is humiliated by the local drunks and goes on a rampage in which he destroys the club and gets involved with a little "one on one" with a group of lions. He redeems himself when he later saves orphans from a fire and, unlike Kong, gets to go home and live happily ever after in Africa. This has nothing to do with Tony's new, unlicensed, model kit, but I just thought you might like to hear a sweet story as a diversion from your busy life.

The Gargantua resin model consists of a giant gorilla astride a cobblestone base with an attacking lion on its back. The gorilla's left hand is tugging at the lion trying to remove it by its mane. Mike Evan's Alchemy Works has cast the base and main head/body of the big ape in one piece. The left hand and lion make up a second part plus the right arm is a separate, third piece. The lion's four legs fit into "holes" on the gorilla's back with the gorilla's hand attaching at his wrist. This is another incredible bit of casting done by Alchemy Works because even though this makes five points of attachment, the part fits just great! Tony really captured the look of this famous ape while still adding components from his own imagination. The anatomy and fur-likeness is astounding. But, then, as I've said many times, you really can't go wrong with a McVey sculpture.

Gargantua comes in three parts and is about 8" tall (to the back of the left hand) making it 1/20 scale. Price is \$145 + \$6 S&H + relevant sales tax if you are a Calif. resident to: **Menagerie Productions 535 Alabama Street, San Francisco, Calif 94110 (415) 861-2570 Fax 8259.**

My second review kit was also cast at Alchemy Works and was sculpted by Mexican artist Maximo Salas. Max is a south of the border architect by trade but has created uncountable prehistoric animal sculptures; many available from Triceratops Hills Ranch including this new one. If you like modeling prehistoric animals other than dinosaurs, Cynognathus with prey is a perfect kit for you. In the early Triassic Age of our planet, just before the dinosaurs showed up, there were mammal-like reptiles roaming the earth. Deep in the southern hemisphere lived a predator called Cynognathus. It was a ferocious hunter about a meter long. Its jaws of razor sharp incisors and stabbing canines were designed very specifically for killing its prey. Max has created a very realistic looking Cynognathus and given it a freshly killed Lystrosaurus (a prehistoric plant-eater of the time) for its dinner.

Scientists don't know if these animals were scaly or furry. Max has opted for a fur covering but with very reptile-like feet and heads. As you can see in the photo, the finished result creates a fantastic scene that you can place on a base of your own making. Both animals are cast in one piece so no assembly or gluing is needed. The pieces are about 7 or 8 inches long each. Price is

\$158.98 + \$5.98 postage in the U.S. from **Triceratops Hills Ranch**
7868 South Magnolia Way Englewood Co 80112 303-741-4712.
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Sculptor Cliff Green has been producing a series of prehistoric animal models for some time now that he calls Continental Creatures. Each 1/24 scale dinosaur comes with a base shaped like the animal's country of origin. Now, as a diversion from his scientifically accurate prehistoric animals, he has created a part prehistoric-part fantasy creature called the Steppe Dragon. The Steppe Dragon is a nice design that combines Harryhausen's Ymir, the Centaur and a dinosaur to create a wild and fantastic creature from Cliff's imagination. Cliff says that the scale is purposely left ambiguous so that you can use it as a Sci-Fi or fantasy piece in any size diorama of your chose or simply on its own. Cliff's knowledge of muscles and other anatomy is very apparent with this latest kit. Skin detail is accomplished with a cross-hatching striation method with plenty of realistic folds and excess skin added. Cliff left the detail over the back and sides minimal in case the modeler wanted to saddle up the beast. Price for the five piece kit (about 14" long) which comes with yellow glass eyes is \$99.00 + \$7 S&H. I think you'll get a kick out of Cliff's Steppe Dragon. I'm tempted to make some eye lids for the nice glass eyes to give the dragon more personality and less of the bug-eyed look, which is easy to do with some putty. Assembly was impressively easy. These parts really fit together well plus Cliff did all of the puttying work for me so I had this guy primed and ready for paint in no time.

Cliff goes back to science with his next release, a dinosaur kit of *Shantungosaurus giganteus*, the giant duckbill in 1/24 scale with a China-shaped base as part of his Continental Creatures Line. Please make checks or money orders payable to: **Cliff Green 492 E 200S #2 Provo, Utah 84606. (801) 375-2146**

Do you remember the 1964-65 New York World's Fair? Everyone's favorite exhibit there was Sinclair Oils' Dinoland which featured nine life-size dinosaurs. Millions of fair visitors were amazed by the realistic dinosaurs created by Louis Paul Jonas, most having never seen full scale dinosaur models before. In fact, the exhibit so effected people that it certainly shaped the dinosaur enthusiasm to this day.

Now, for the first time, Jonas Studios is offering 1:48 scale models of the very same dinosaurs seen at the fair. Each has been precisely modeled from the original sketch models used to plan the Dinoland exhibit. Each resin cast dinosaur has glass eyes, and has been masterly hand-painted by Jonas Studio artists. They arrive boxed in beautiful packaging and ready for immediate display. Each includes a certificate of authenticity and a description of the dinosaur from the original Sinclair press release.

These pop culture icons will only be available for a limited time. the complete set includes seven models: Ankylosaurus, Brontosaurus, Corythosaurus, Stegosaurus, Trachodon, Triceratops, and Tyrannosaurus rex. (I'm sure they will be producing a few extra T. rex to meet demand). The Ornitholestes and Struthiomimus were too small to be included in the series.

At the time of my review I have received only a prototype of the duck-billed Trachodon. Jonas promises me the complete set for further review next time. When Dave Merritt (Louis Jonas' grandson) at Jonas Studio told me of their idea to produce this series months ago, I was very excited and encouraged them. I remember being at the fair as a kid and how utterly in awe I was at the sight of these statues. To me they were the epitome of the appearance of dinosaurs.

The Trachodon I received is just the right size to hold in your hand and really scrutinize the artistry of the work. This is a labor-intensive paint scheme on this model and the beautiful ground



Jonas Studio's Trachodon



work and wood base give it extra class. From the photo I received it looks like all the dino's in the set are going to look just as nice as this duckbill and have that same look of the originals that I remember from 35 years ago. Four of the dinosaurs are priced at \$95 with the T. rex, Brontosaurus, and Trachodon priced at \$145 (plus shipping and handling. Buy the complete set at once and Jonas will pay the shipping). To order these great dinosaur collectibles call their **New York number: 518-851-2211**. Visa and Master Card accepted.

See ya next issue when I'll present my interview with Kaiyodo dinosaur sculptor Kaz Araki from Japan.



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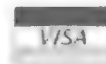
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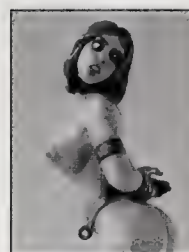
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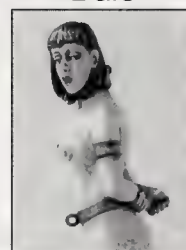
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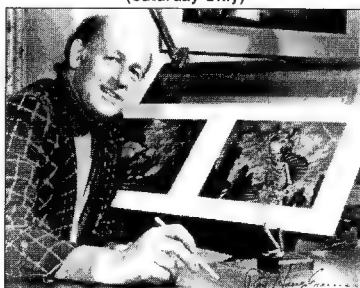
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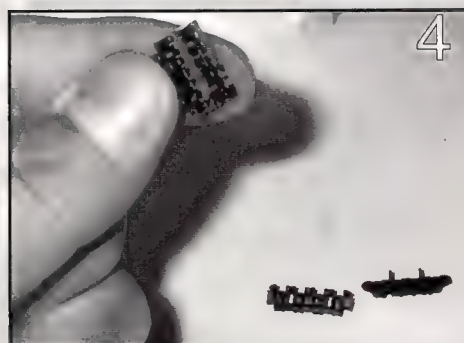
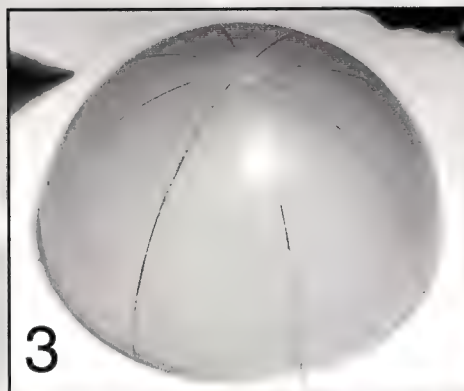
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Creating Your Own Training Remote



There have been many models built based on the various spaceships seen in the film *Star Wars*TM. One of my favorite items has always been that little ball that flies around the Millennium Falcon during Luke's initial introduction to ways of "the Force".

Now the training remote is more than just a sophisticated "Piñata" (piñata = a stuffed paper mache figure filled with candy hung from a tree, where small blindfolded children strike at with a bat). The remote is a worthy opponent and is designed to train one in the use of his/her light saber weapon.

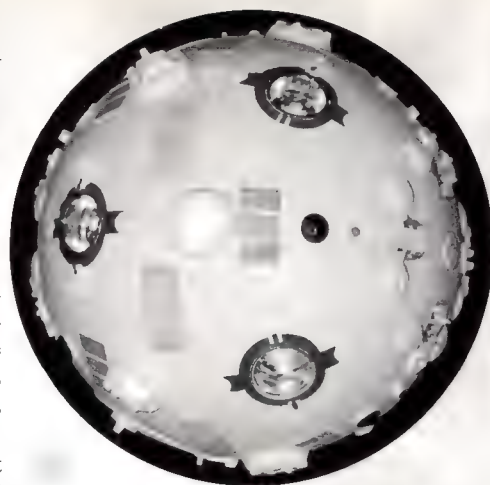
Okay, enough of the *Star Wars*TM review. How do you make one? After all, there is no ERTL kit for the training remote. Until recently, few people have gotten a close enough look to figure out what was used in the construction of the prop used in the movie. I originally built my remote based on pictures available in the "Star Wars to Indiana Jones Archives" book, as well as a picture or two smuggled out of "the ranch" itself. Today you can find a great reference photo in the *Star Wars Visual Dictionary* or visit the *Star Wars* exhibit in Washington DC's Air and Space Museum.

For those of you who do not know, the models used in *Star Wars* were scratch built with a technique known as "kit bashing". Kit bashing is when a hybrid object is made by using parts and pieces from existing kits. The process is very tedious, and time consuming. In many cases, only one part may be used from a very expensive kit. Another problem for the aspiring *Star Wars* model builder, is the many of the kits used in production are no longer available. Recently, many kits that were used in 1977 have been re-issued, so keep an eye out for those rare ones you thought were lost forever.

ASSEMBLY

To build the training remote, you need: sheet styrene of various thickness, parts from a couple of tank and truck kits, two six inch clear half hemispheres from PlastrucTM (see **Photo 1**) and some Scotch-LiteTM. A good knowledge on molding will also be helpful as you will need quite a few repeat parts.

Speaking of parts, what are they? Three of the pieces are hatches and tank treads from a 1/48 Tamiya Panther "type G" tank model. The chrome truck rim is from a 1/24 Trailer model that can be found in most truck kits, you will need 8 of them. All the photos in this article of tank parts are from a 1/35 scale Panther "type G" model. The actual prop used in filming utilized 1/48 parts for the tank treads and hatches.



by Frank Cerney

Believe it or not, the 1/48 Panther is not easy to find. To be honest, I did not realize that the parts I needed were 1/48 until very recently. When I finally did discover my mistake and had found the 1/48 scale model I was already too far into my project to change so I went with only a minor modification. I removed the 1/35 gun port and replaced it with the port from the 1/48 kit. The correction was close enough for me. Take a look at the finished product and judge for yourself. When you build your seeker, I recommend the 1/48 kit, however if you can't find it the 1/35 works just fine. Remember, no matter what scale you use, the procedures described here are the same.

Unless you want to spend a **LOT** of money on 16 tank kits, you might want to invest in some RTV rubber and make molds of the hatches you will be needing. You will need 8 sets of everything. Simple dump molds are really all you need. RTV rubber can be purchased in small quantities at most hobby stores, but if you can't find any try **Ace Resin** out of Tucson, (www.crystalltower.com/aceresin or 520-886-8051). They sell a small kit that also has molding/casting instructions for the beginner.

Most of the parts are molded easily enough by rubber cementing the bottom of a foam board box and dumping RTV rubber on them. One part needs special attention. The round commander's hatch looks like a funny bowl with bottom missing. The best method is a two part mold so you keep the original 3-D shape of this part. The commander's hatch actually covers Scotch-Lite that has been adhered against the ball. I didn't feel like messing with a two part mold, so I filled the hatch with clay leaving the center opening recessed somewhat so the hatch didn't look like it was filled with clay. I made a one part dump mold and sanded the castings against the hemisphere to ensure a nice fit (**Photo 6**) when they get glued on later. You can use a DremelTM tool and hollow out each piece so it looks like the original, or just add the Scotch-Lite inside the recessed area on top of the commander's hatch. The look is the same.

Let's get started. Look at your Plastruc hemispheres. The very top there is a small post

in the very center of a circular indentation. I glued a small circle that fills the indentation and is slightly raised above the surface of the sphere. You can see it best in photos 3 and 7

You will want to drill a hole dead center of that post in order to slide an aluminum tube through both halves when we glue the hemisphere together later. The tube will allow for a fishing line to be easily threaded through your ball. Why? You will want to hang your creation from your ceiling so you can pretend to train with your light saber when no one is looking.

The Plastructs Clear hemisphere is too smooth to mark on with a pencil, so rough it up with some really fine sand paper (see Photo 2). You don't need it to be clear as you are going to paint it anyway.

Take a flat piece of poster board and using a compass, draw a six inch circle. Be exact in your measurement. Now, using a protractor divide the circle into 45 degree pie halves and extend the lines outside the circle (see Figure 1).

Place the Hemisphere over the circle you have drawn and mark the 45 degree tick marks into the hemisphere. Take a straight piece of styrene, and using it as a flexible straight edge, extend the lines onto the hemisphere toward the top (see Photo 3). These will be your guideline for all the goodies you are going to glue to the surface. Repeat the entire process for the other hemisphere.

Start gluing the castings you have made to the hemisphere. Begin with the tank treads (see Photo 4). If you use the 1/35 model you will have to glue the two tread pieces together and they will also have to be shortened. So, lightly sand each edge flat. They should come out to be 16.5 mm long for the 1/35 kit which is a tiny bit longer, but that is fine. Refer to photo four.

If you are using the 1/48 kit, they are already in one piece and the proper length which is actually 15mm. Position the tank treads 2 cm down from the very center of the "North Pole" of your hemisphere to the first edge of the tread. Center one on four of the reference lines in a North, South, East, and West fashion.

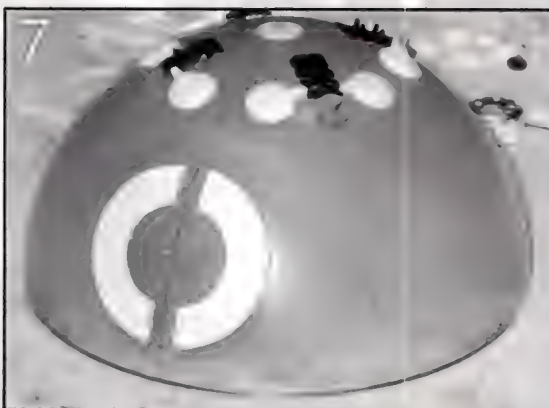
Next, there is a cover for the commander's that looks like a frying pan. Glue two tank hatch covers on each side of the bottom of the tank tread. They are angled 90 degrees out from the tread. (Note: If you wish to have symmetry, do the same for the other hemisphere. However, the actual prop used in STARWARS only has these two tank hatches on the "north" hemisphere.) At the base of the Tank tread is a wheel with a post. I

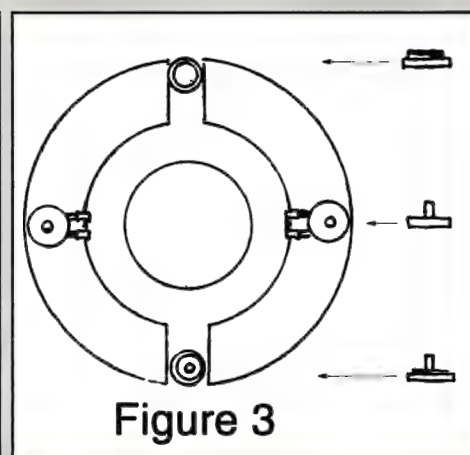
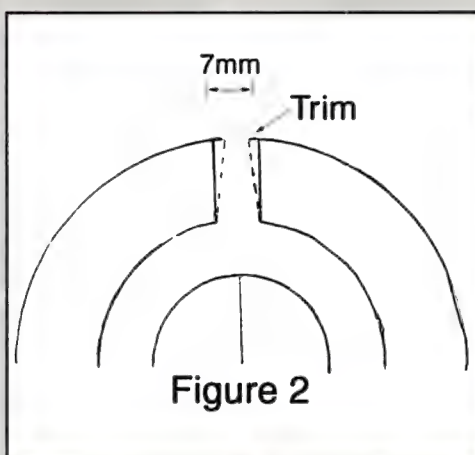
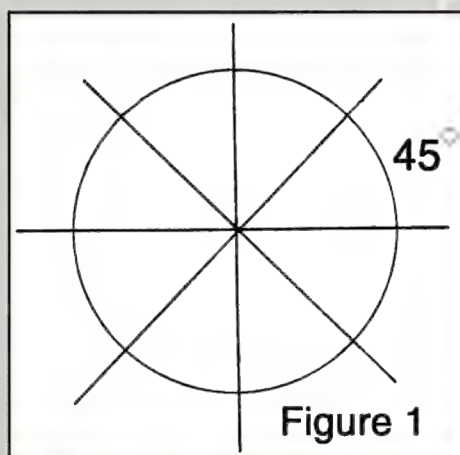
have no idea what kit they stole this part out of so I made it with sheet (.060) and rod styrene (.080). The circle is 9mm in diameter the post is 2mm in diameter and just as high.

There are four more items below the wheel you have just made and glued on. The first is a small post. The part (#22 in this kit) actually exists in the 1/48 model, you will know it when you see it, I think its a muffler baffle. The part is slightly smaller on the top, think of an upside down foam cup. The part if you choose to scratch build is 4.75mm across the top maybe 5 on the bottom 3.5mm high.

After the post there is a gun port from the Panther kit. I used the 1/35 gun port and it made my model seem crowded. The gun port is shown in photo 5 above the three gray rectangles. When I found my 1/48 model, I replaced this part. Either part will work well, but if you can find that part use it. If you build it from scratch use the 1/35 as a reference. Below the gun port are three vertical rectangles. The dimensions on each are 6.4 x 14.3mm. However, they look like there is a slight taper toward the top of each triangle but that may be a photographic distortion. They looked uniform when I saw the actual prop DC. The rectangles are your dispositional reference. Below the rectangles is the round commander's hatch I mentioned earlier. Notice I have not given you ANY measurements regarding spacing of the previous items. The reason: if you use the 1/48 model parts you may want to adjust the spacing. I used the 1/35 and placed the tank hatch exactly 4mm above the bottom of the hemisphere, then placed the three rectangles above the hatch. If you use the 1/48 hatch, 4mm maybe be too low. The archive book has a good side shot, take a peek and use your skilled modeling MOD-1 eyeball. Once you have decided where to put the commander's hatch, draw a circle around it and set it down. If you hollowed out your hatch, cut a circle (1.5cm diameter) of Scotch-Lite and adhered it to the sphere over the same spot where your hatch will go. You should be able to see the Scotch-Lite through the opening in the tank hatch. If your hatch is left solid, just add the Scotch-Lite into the recessed area. Now glue the hatch onto the sphere.

The three rectangles go directly above the hatch you just glued to the hemisphere. The middle rectangle touches the hatch below it. Space the other two rectangles 1mm on either side of the middle one. Now, you have to space the gun port, and the post between the top of the rectangles and the wheel that is at the base of the tank tread. They should end up 7mm apart





from each other, but it may vary. Look at them and adjust as needed. Remember, if you are using the 1/48 parts you will have even more space, that's good as the real prop looks fairly spacious here as well.

Next, time to do the "shock ray emitter". That's what the Visual Dictionary calls the chrome truck rim. Note: I used a 1/24 rim, however, there are 1/25 kits. Use what you can find and adjust accordingly. Don't worry, what ever you use will look great. Find the reference line between the one you used for the tank treads. Place a mark approximately 36 mm from the bottom of the hemisphere. You will need a hole 2.2 cm (7/8 inch drill bit is what I used) in diameter centered on that mark. I would recommend drawing everything out in pencil before you start *drilling* away. You really don't want to ruin the Plastruct hemisphere. However, if you do goof like I did and drill a hole 1/2 inch off, DON'T panic. The mistake is easy to fix with epoxy putty, or super glue gel.

Each of these soon to be holes will be surrounded by a round band of (.040) styrene with notched cut out of the top and bottom (Refer to **Figure 2** and **Photo 7**). This is difficult as you are trying to draw an even band on a curved surface. A 54mm diameter circle with a 31mm diameter hole in it that has been split will get you in the ball park. The trick is to take the half circle and position it an even 3.7 mm away from the hole you have drawn for the rim. The ends of the circle will need to be trimmed. Seven is the magic measure between the two halves. You need 7mm of space between the left side and the right side on both the top split and the bottom split. Seven is the magic measure between the two halves. You need 7mm of space between the left side and the right side on both the top split and the bottom split. There is 4mm from the inside edge of the plastic to the very edge of the hole you will be drilling for the truck rim. The very top and very bottom get most of the trim (refer to **Figure 2**). Figure it out? Good now make 7 more sets!

The truck rims will be inserted later after you have finished painting, but I drilled one hole to test fit the "look" (**Photo 8**) of the circular strips. Around each of these circular strips there are 4 smaller circles

(**Figure 3**). The first to are small circles placed in the space between the two circular strips. Each of these circles are placed flush to the outside edge. These circles can be made by using sheet styrene. Cut a circle 7mm in diameter, place another on top of it that's only 5 mm in diameter. The bottom circle has a post coming out of it about 4mm long (.062 rod). I'm sure these are tank wheels of some sort, however I have no idea which. I scrounged through an old parts box and found something really close.

Two more circles are placed at the 9 and 3 o'clock positions on the strips. Probably tank wheels as well. I used .080 sheet styrene to cut out the circles and placed a 1.5 mm high piece of rod (.062 mm) in the middle. These circles will look very similar to the one at the base of the above tank tread.

Note: the "south hemisphere" the disc in the 3 and 9 o'clock positions do not have the 1.5 mm high rods. Instead there are "cones". The cones are 3mm high with a 3mm wide base tapering to a 2.3 mm point. Think of a tiny orange traffic cone with a flat top and you will get a good mental picture.

The two discs at the 3 and 9 o'clock positions have what look like two "canons" pointing toward the center at the truck rim. I scratch built this part with small rod plastic rod and some clay. I then molded the part and trimmed it so it would "wrap" against the circle its attached to and point towards the rim but not touch it (**Figure 3**).

We are almost done with the assembly. You should have both hemispheres completed. Before you glue them together, test the fit to make sure may need light sanding to ensure a nice flat edge to edge seam. Refer to the photos of the completed model. You want to glue the halves together so that the north hemisphere's truck rim is in line with the south hemisphere's tank tread. You should get a "zig-zag" pattern that runs north-south, see it? If you have truck rims above truck rims, rotate one of the halves 45 degrees. Bingo!

Two more things we have to glue on to complete the assembly. There is a series of rectangles spaced along the "equator". They mea-

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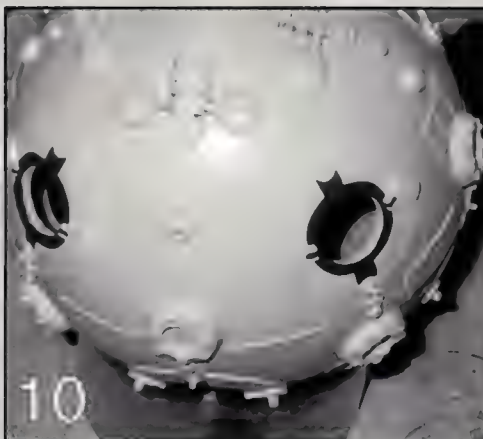
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sure 3 x 1.5 cm and are evenly spaced between the tank hatch in the northern and southern hemispheres. Before you glue these on, you may want to sand and putty the seam below the tank hatch where the rectangles will not cover. Once you have done so, glue them in place. The last item for assembly is the truck axle bracket. You will probably find 8 of them in the same kit you found your truck rim in. Almost every ERTL model truck kit has one. Glue it between the tank hatch and the circle that is under the truck rim. The two prongs on the bracket point toward the chrome (refer to the pictures).

PAINTING

The actual ball has faded over the years. If you have pictures from STAR WARS exhibit in DC, the colors may differ from what can be seen on screen or in earlier photos. The ball is basically an off white with heavy weathering. You can paint your ball with any technique you wish to try. Be creative! If you glued your SCOTCH-LITE in your hatches, remember to stuff tissue paper into the hatches to protect the SCOTCH-LITE from paint. I painted the ball with Model Master's flat white as a base coat. Letting the paint dry in between coats, I used Gunze Sangyo's H-316 (Navy F-14, F-4) white. I like the way this paint airbrushes and this particular color is an off-white that worked for me. I then dull coat the ball with two coats of Gunze Sangyo clear flat (Photo 9). Once dry, I paint Polly-S "red metal primer" (#500006) in the recessed area around the truck rim hole. There is also red between the two "canons". The tank treads look rusted. I used Windsor & Newton's Yellow Ochre to light wash the edge of the tread (Photo 10). I went back over it with a second wash using Windsor & Newton's Burnt Sienna to add the red color to the rust.

Remember that post that is above the Panther gun port? The top is painted silver, leave the sides alone. The gun port is painted metallic black, or gun metal. The three rectangles below the gun port are gray (Photo 11). They look worn in my reference photos, but evenly painted in the film. I used Polly-S Stone Gray (#501415). I tried to match the worn look

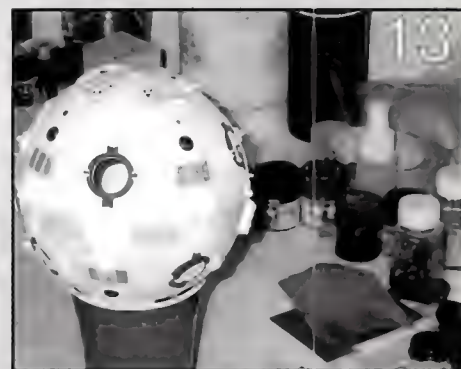
by using a wash letting the under color show though in spots. The very last thing I painted were the series of rectangles that are along the "equator". The exact color I am not as sure of as the other colors previously mentioned. In the film they look light blue gray. In the pictures I have from the DC exhibit they look even lighter gray. I honestly have no idea and can only suggest you use what strikes you as correct depending on the reference you are using. I like a bit darker color and used Polly-S light blue gray (#505242). The color looks very even so I airbrushed it after masking the rectangles (Photo 12). After I paint all the rectangles on the equator, I *lightly* airbrush the original off white color over them to subdue them a bit. Note: final photos of the ball were taken without this step.

Photo 13 shows the ball ready for the final weathering. I used Windsor & Newton's Black giving my ball a nice black wash, dabbing it off with a rag here and there. Letting the paint "sit" for different amounts of time before you dabble off gives various intensities of stain. The Star Wars Universe has a dirty "used" look. Weather until you think it looks right.

Finally, get those 8 truck rims. Cut some more Scotch-Lite circles and glue them to the back of the rims with the reflective side towards you. Now slide the rim into the hole and glue in place by dripping glue from one of the opposing holes that remain open. I would use a hot glue gun. Super glue can leak and ruin your paint job. When all your rims are in place, run some fishing line through the aluminum tube and hang your ball from the ceiling. Now go get that light saber, and begin your Jedi training!



Frank Cerny is a Flight Officer in the United States Navy, and has been building models since he was 8 years old. His other passion is collecting movie props. He lives in San Diego, California with his wife Kristin.




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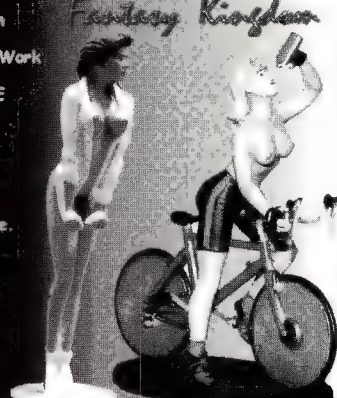
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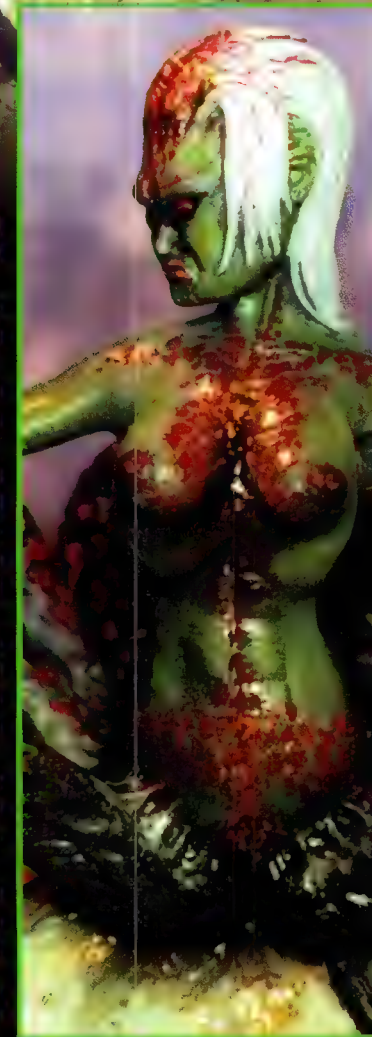
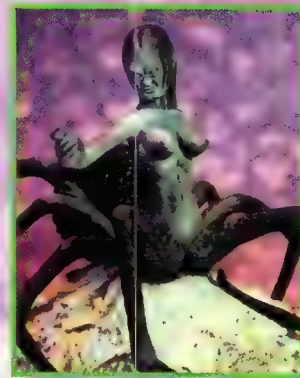
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ARACHNE

Queen of the Spiders



Anybody out there afraid of spiders? If you are, turn away now! From out of ancient Greek mythology comes a nightmarish vision of horror, **Arachne, Queen of the Spiders!** Once a beautiful woman, she is now cursed to crawl about on eight legs that support a hellish arachnid body. Kinda gives you the creeps huh?

Presented to you now is a 20 piece solid white resin kit of this poor unfortunate creature. She is sure to bring up some Harryhausenish feelings of The Medusa. The kit consists of the main body section that is attached to a rock base, two arm sections (one of them is holding a captured fly) and 16 leg sections.

I decided to paint the base first due to the fact that the eight legs, once attached to the main body, which is attached to the base, would get in the way if I waited to paint them last. The base area was first stained and wiped off with **Bon Artiste Charcoal**. It was then drybrushed with white with accents of light green.

I then began to attach the 19 leg and arm sections, each of which came in their own individual numbered bags which matched numbers on the instruction sheet as to what goes where. A mighty **Magic Sculp** hour and a half marathon ensued. If you are still with me on this, let's proceed with the painting.

A kit of this nature is another true painter's kit in that there is no reference paint guide to follow. In these cases, it is left to the painter to come up with the color scheme. Here's mine. I first painted the entire figure with flat black. Next I airbrushed **Golden's Titanium White** on the areas where the flesh tones would go and drybrushed white over the rest of the body. I then drybrushed **Ceramcoat's Grape** over the mostly spider sections. I built up a blueish green color for the humanoid sections with accents of **Golden's Quinacridone Red**, **UltraMarine Blue** and **Burnt Sienna Hue** thinning them as I go with white. The balance of the body was left with deep shades of transparent blues and greens accented with **Golden's Transparent Shading Grey**.

I then began to work a pattern of bright red on the legs, arms, torso and head. This was followed by bright yellow accents. I gave the eight legged beauty greyish white hair with red spider veins on the frontal head section. The lips were painted with green and yellow. The eyes were given a treatment of silver with red pupils and black liner for that unearthly look.

The raised areas on the spider body were painted bright red. A gentle misting of white over the entire surface finished the rendering. The kit was then sealed with **Testors DullCote**. High gloss was added to the eyes, lips and red pattern throughout the body.

If you want a kit that allows your rendering imagination to go wild, then this is the one for you. The kit costs \$89 plus \$6 s/h. Checks or money orders. CA residents must add sales tax. You must also include statement of age of at least 21. For international shipping rates and any other information please contact, **Fury Models at P.O. Box 574, Los Alamitos, CA. 90720-0574**



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For those of you who survived the "Starship Invasions" article a few issues back, here's another exercise in fantasy ship renderings. Mammoth steel titans of the sea is the subject of this month's offerings from Capt. Craftbeast. Submitted here are perhaps the three best known submarines of film and television. *The Nautilus* from Disney's "20,000 Leagues Under The Sea," the *Seaview* from the classic Irwin Allen series "Voyage To The Bottom Of The Sea" and the futuristic sub from the television series of the same name, "*Sea Quest DSV*."

I will explore three rendering techniques that I used in creating the paint jobs for these

ships. From pretty simple to painstakingly involved, these ships offer that opportunity. So hook up your scuba tanks and put on your flippers and let's take a dive in the sea and get wet.



Sanding boards.

it's still a pretty neat little kit, if you can find it. It came out back in 1987. (Come on somebody! Please re-release the old Aurora version!) About 30 styrene and clear plastic parts made up this styrene kit. The main sub, a neat little stand to display it on, an over sized flying sub that fits under the main sub to form the bottom front of the *Seaview* and as a bonus, an additional miniature version of the *Seaview*.

For an easy building and painting experience, the classic *Seaview* from Japan's Union Model Company is a good starter kit. It was made more toy like rather than an accurate model, but to the untrained eye,

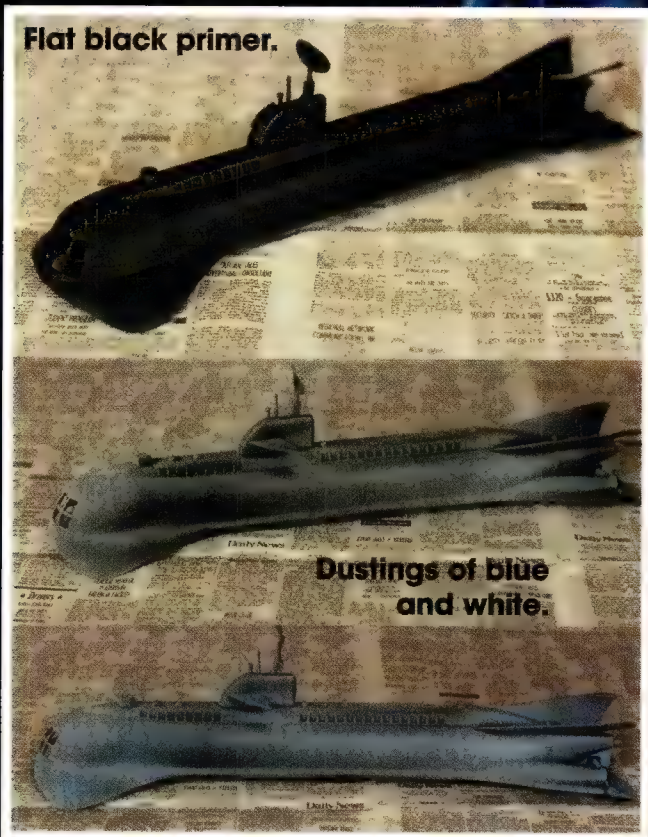


Top view and kit size comparison.

The styrene parts were first cut from their trees with wire cutters and then filed and/or sanded with an assortment of small metal files and various grits of sanding boards. Assembly was a snap, literally since most of the pieces seemed to lock in place.

The *Seaview* is basically one color, a greyish blue. Being that as it may, after a primer coat of black, I sprayed as my base color, *Golden's Cerulean Blue*. After that came the same blue, but with a half mix of *Titanium White* added, which was laid down in a fog pattern as a highlight. The next color added was *Transparent Shading Grey* in all the recesses to bring out the before mentioned highlights of the blue white color. A final misting of *Titanium White* from about a foot distance away over the surface of the ship finished it off nicely. The main viewing windows in front of the ship were painted from the inside, by first painting them bright yellow followed by a backing of white. A flat sealer coat made the *Seaview* ready to go into action against the vast array of crafty beasts just waiting to attack it from the dark regions of the ocean.

Flat black primer.



Dustings of blue and white.

The old rubberband trick.



The Sea Quest, from Monogram is a little more involved to build and render. It comes in 20 pieces of highly detailed styrene with an ocean floor base and support craft. This kit is really fun to do but requires a bit of a steady hand. It's absolutely amaz... I mean, astonishing to me when the old tricks of model building can come into play at the present time. I am referring to the old rubberband trick, that holds two pieces of plastic together while the glue dries. This was the point in fact when I was attempting to glue the two main sections of the hull together for the Sea Quest. Once again I used my files and sanding boards to clean up the pieces.

The Deep blue/black color of the raw styrene model was appealing to me, so I left it as my base color. I began my mission aboard the DSV by drybrushing *Ceramcoat's Blue Haven* all over the richly detailed hull. Now for the fun and patience part. Adjust your air gun accordingly (mine being an *Iwata Eclipse* at 12 psi) and begin working an almost snakelike pattern over the hull with *Titanium White*. The effect you want to achieve is a camouflage look. A reflective light pattern effect. Incidentally, I took this idea from the rendered photos shown on the side of box art and just thought it was cool. I then went in with *Golden's Transparent Turquoise (Phthalo)* on the inner lines of the ship just to give it some depth. The last color was *Golden's Transparent Shading Grey* added in the deepest recesses. There are a few running lights to paint on the ship that do not show up on the hull detail but are recommended in the instruction sheet. A coat of semi-gloss sealer ended the rendering.

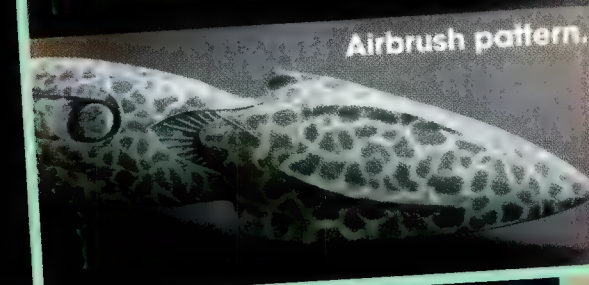
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Airbrush pattern.



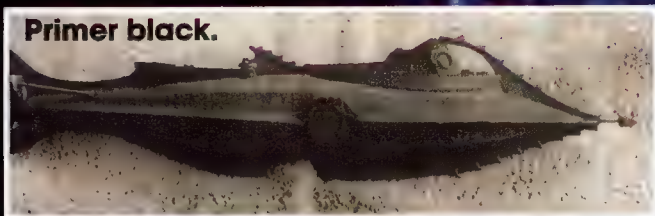
Finished base.



The base was given an assortment of drybrushed colors of toffee, aqua and white. A fine misting of Titanium white muted the colors together. Paint up the logo plate and the Sea Quest is now underway to defend the sea against evil planetary villains.



Primer black.



Burnt sienna hue.



**Drybrush
rust.**



**Rubon metallics
& make up
applicators.**



Why the Nautilus was never made into a styrene kit is beyond me. There are many versions available in many different scales. This one is from Lunar Models. This is a more involved buildup simply because of the resin factor and it follows suit that the rendering should compliment it.

After the initial assembly I primed the entire ship with black. By all expert accounts and images I have been able to gather, The Nautilus has a very dark rusty look to it. I will now try and achieve this. The first color, *Golden's Burnt Sienna Hue*, was sprayed over the entire ship but not enough coverage to completely eliminate the black undercoat. On the outer panels, away from the folds of metal, *Raw Sienna Hue* was added. Now for some fun. I love drybrushing

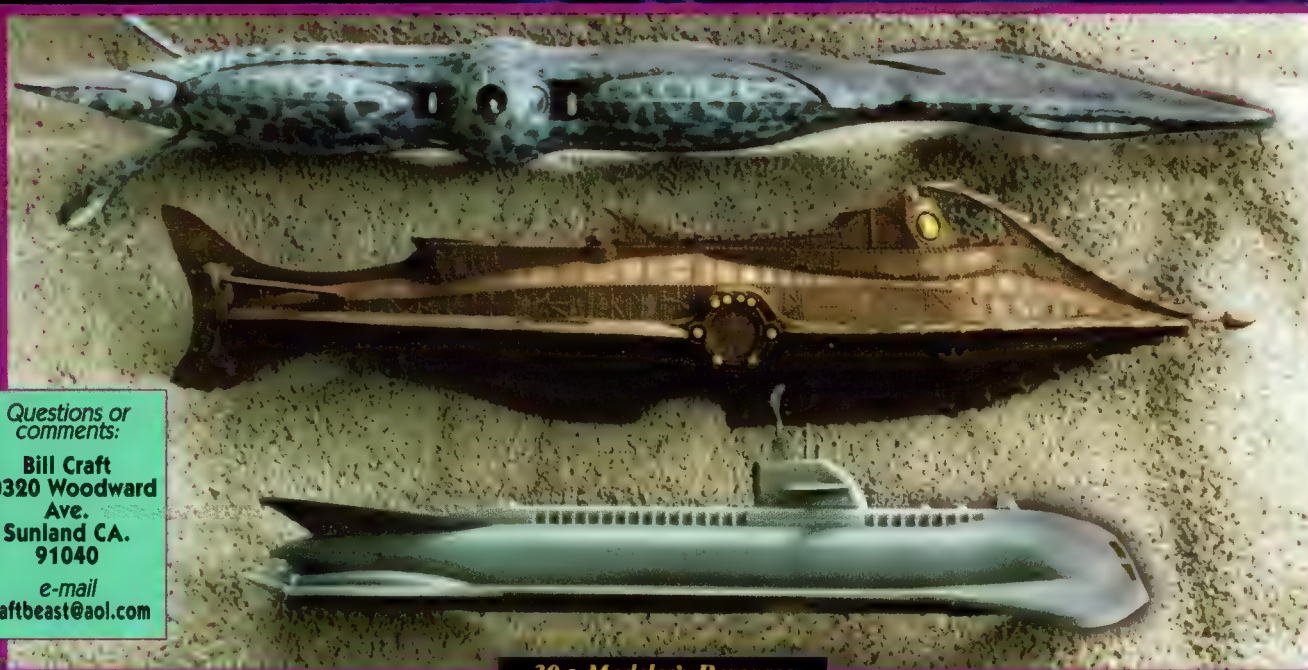
things. I took *Folk Art's Rusty Nail* and worked the color over all the upraised sections of the ship just enough to bring out the highlights of the rivets and panel sections. The last color I used was *Rosewood* from set #3 of my metallic rub-ons. Using both my finger and a makeup applicator, I worked the glistening oil based color over selected areas of the ship. This brought out the underlying colors even further and really made it rusty looking. The windows were painted white with a touch of yellow and shading grey added to the edges. The girder style base was painted black and the nifty nameplate was painted with *Testors Silver Chrome*. Captain Nemo's underwater wonder is now underway to rid the world of surface sailing war ships.

There you go! Three different methods to render ships. From pretty basic airbrush work to drybrushing to rubon metals. By the way what happened to Flipper? See you next time from the lair of modeling pain!

A wondrous thank you goes out to Ramon Buensuceso (motion picture air-brush artist extraordinaire) who in my darkest hour of need, came to my rescue, supplying me with a replacement silent air compressor when my own Silent 20-A died. After over 700 model kits it passed away during the rendering of the kits for this article. It will be sadly missed.

Mini-Metallics Rub-on sets can be ordered through specialty hobby shops such as Kit Kraft in North Hollywood, CA. (818.509.9739).

Take her slow and steady fellow model peopleolds and remember to always keep your modeling fun.



Questions or
comments:

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Under the Sea...

with Joe Porter

Long before resin and vinyl kits dominated the world market, there was Phoenix Model Developments Ltd. For many years, their ability to crank out metal females was mind-boggling. Starting in the early 1970s, they produced several series, including the infamous 80mm Phoenix Pholies. Though Phoenix is still doing business in England, their output of new figures has dwindled to a mere trickle in recent years - however, the entire line is still in production. And if you're looking for a place to try your hand at females, there are well over 100 to choose from.

At an editor committee meeting of Modeler's Resource during the OAHMS show in March, our Most High Editor put forth the idea of an underwater issue. There are several interesting waterborne females to pick from in the Phoenix line, but we decided on the mermaid for this issue. Figure number AX1, she is from the 'Lost World of Atlantis' series, also in 80mm.

Our mermaid comes in three (count 'em, three) pieces: a nice base of ocean-type rocks, the flipper, and all the rest. The joint between the flipper and the rest of our gal is camouflaged with a sprig of cast-on seaweed. This is a fine idea, as the break runs right across the nice scalework on her lower body. Clean-up is only a small chore, with a mold line running around each piece. Fine sandpaper, emory boards, and Scotch-brite pads take care of the clean-up. Figure 1 shows the mermaid posed on her base, in raw metal form. The mold line around the lip of the base is a bugger, so I decided to leave it on there and paint it up as a high tide mark.

I've been using Badger acrylics for a while when priming metal figures, and have had great results. In Figure 2, the body has been airbrushed with Badger ModelFlex Mud, which is really a sand yellow color. (Quick Badger plug: These paints require no thinning when airbrushing, and dry lickety split.) The lower part of her body - that is, the fish part - was airbrushed with Badger Freakdix Got It! Green, with the tail sprayed Dried Blood Red (Figure 3). To add some interest to the base, I sprayed a light misting coat of Krylon Flat White Primer.

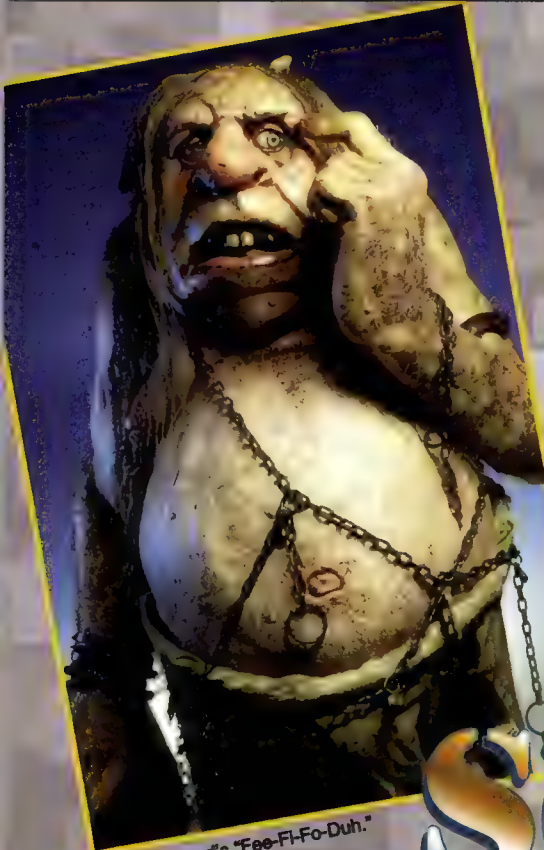
In Figure 4, the flesh painting begins. After allowing the Badger coat to dry for 24 hours, a coat of Burnt Sienna artist oil paint was carefully applied to the mermaid's flesh. In Figure 5, this color was scrubbed off, and a mixture of Flesh Tone/Yellow Ochre applied to the highlights. Figure 6 shows the final flesh blending stage, with Titanium White gently blended into the highlights. (A much more comprehensive of painting flesh in this manner is outlined in Modeler's Resource Volume 24.)

Detail painting begins in Figure 7. Her hair was painted with a coat of off-white Folk-Art acrylic. Her rather cherubic face was finished, to include the eyes and mouth, and the nipples and areolae touched up. In Figure 8, the final mermaid begins to shine through. A wash of Yellow Ochre oil paint was applied to her hair, then brushed off to allow the lighter highlights to shine through. A heavy wash of Green Umber artist oil was applied to the scales, and carefully dabbed off. The base got the same wash, and various seashells, stones, and seaweed were painted. Figure 9 shows the flipside of the figure at this point.

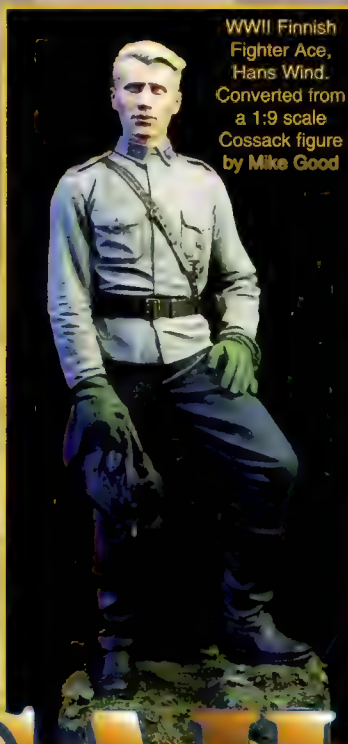
Finally, the lower torso was drybrushed with gold printer's ink to add a more oceanic look to the scales. Tamiya Clear acrylic paint was applied liberally to the base to give it a wet look.

Granted, we could debate late into the night about skin-tones (How fleshy is a mermaid, anyway? Do they tan or sunburn? Does an alarm go on or off?), about scale coloring, about what was running through Tom Hanks' mind when Daryl Hannah popped that flipper out on the sidewalk. Or, you can take a stroll through the Phoenix line and add some clever fun to your collection. This is one of the quickest builds I've had in quite a while, and makes for a most unusual addition to the showcase.





Tom Gilliland's "Fee-Fi-Fo-Duh."



WWII Finnish Fighter Ace, Hans Wind. Converted from a 1:9 scale Cossack figure by Mike Good



Tim Gore's "Specimen"

SCAHMS

Southern California Area Historical Miniature Society



Photos this page by Mike Good © 1999; Used with Permission

When you walk into SCAHMS, you can leave any pre-conceived notions about this type of show at the door. You're just as likely to run into special effects people as much as you're likely to run into your full-fledged military modeler. This show is where you go to see fine art in all shapes, sizes and styles. We've been regular attendees at SCAHMS for the past four years and we've seen it change and become more accepting of those within the 'garage kit' circles. As a matter of fact, those who fall within that category are encouraged to attend and enter their own masterpieces into what's known as the Exhibit. SCAHMS literally has some of the best masters around and it's here where one can float from table to table and talk shop with some of the best in the industry.

The images that come to my mind when I think of this particular show have to do with camaraderie, respect, quality of work and craftsmanship and numerous others. It's interesting to realize that many of these folks have varied career backgrounds, which might include construction, CPA, woodworking and a ton of other career endeavors, yet when all is said and done, models are what

matter. This is what these folks do for relaxation. This is where the fun starts and ends (well, sometimes it ends in the lounge of the motel too). It's where people of all ages come together to enjoy the company of others who are cut from the same modeling mold.

The Exhibit is probably the best part of this show, because on display, there are literally tons of kits that have been beautifully painted and/or scratchbuilt by people who simply love modeling. Each year, crowds wait expectantly to hear who has been awarded a Bronze, Silver or Gold medal and in what category. Each year provides a new name to be inducted as a SCAHMS Master. This year's honor went to Tom Gilliland for his Fee-Fi-Fo-Duh! entry shown above on the left.

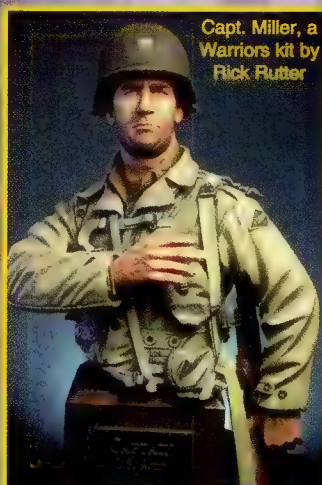
If you live on the West Coast and you've wanted to see another aspect of modeling that isn't as noticeable at shows like the Mad Model Party, then you'll want to make time for this show and the Exhibit. I'd like to thank Mike Good and Ron Sousa for photos used in this article. Information is provided where possible. Enjoy the photos!





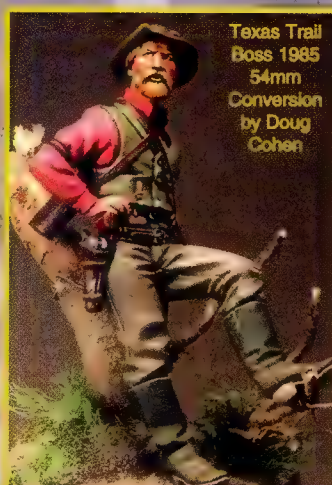
Paint-up by Tim Gore

Photo by Mike Good © 1999



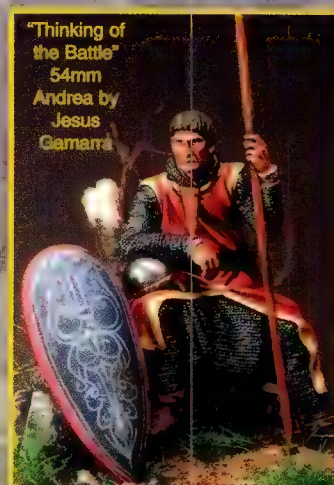
Capt. Miller, a
Warriors kit by
Rick Rutter

Photo by Mike Good © 1999



Texas Trail
Boss 1985
54mm
Conversion
by Doug
Cohen

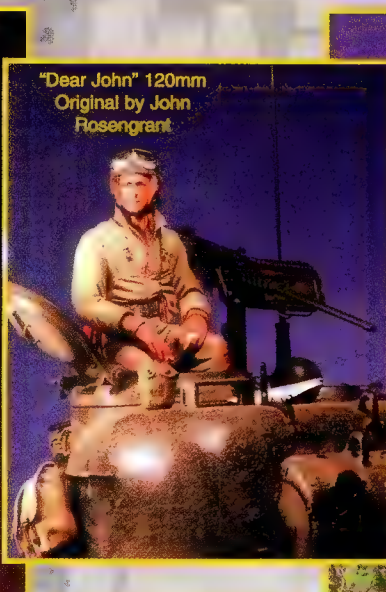
All remaining photos on this page by Ron Sousa © 1999; Used With Permission



"Thinking of
the Battle"
54mm
Andrea by
Jesus
Gamara



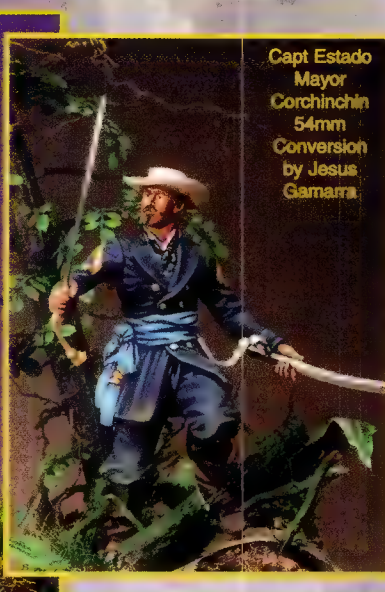
"Our Beloved
Colours"
120mm Kirin
by Antony
McMullen



"Dear John" 120mm
Original by John
Rosengrant



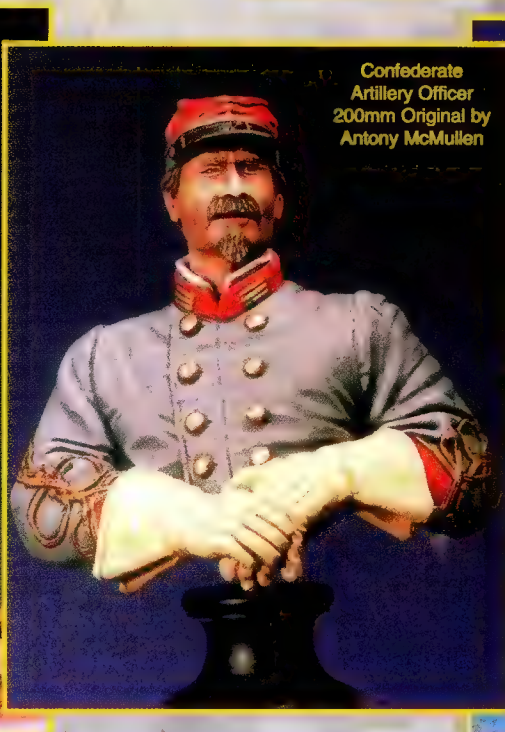
English
Longbowman
54mm Original
by Nello
Riviere



Capt Estado
Mayor
Corchinchin
54mm
Conversion
by Jesus
Gamara



"Government
Issue"
120mm
Original by
John
Rosengrant



Confederate
Artillery Officer
200mm Original by
Antony McMullen



Capt Naval
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We are looking for sculptors to sculpt for us and/or already sculpted kits that we can buy and produce. Please contact us!

REVIVING Those Old Kits!



by Jim Bertges

This is something I've been wanting to do for a long time. When I was told that we were doing an "Underwater Issue", I seized the opportunity and dug out my old battered Aurora Flying Sub and started planning its restoration. Yes, this is the original Aurora kit, not the recent reissue, which makes this model over 30 years old. It survived more than twenty-five years of moving mostly intact, but it shows signs of its age. I was eager to clean off the dust, fill the dings and correct the poor paint job.

The first step in rebuilding any old model is to tear it down. The idea is to reduce the model to as many of its component parts as possible. Now, you don't have to dismantle every delicate sub assembly, but you'll find it a lot easier to remove paint and clean the parts if they're disassembled. I started by sliding my hobby knife gently along the major seams. This was pretty easy because the seams hadn't been filled. When I hit a spot where the knife wasn't sufficient to separate the parts, I broke out my thin bladed razor saw and carefully sawed through the tough spots. I made quick work of removing the exterior parts, but when it came to the interior, that was a different story.

Many years ago, when I assembled the sub, I must have wanted it to last a very long time. I was very heavy handed with the tube glue. Separating the interior panels from the spider-like interior frame took more than gentle blade and saw work; I had to break out the Dremel. Using my thinnest saw blade, I carefully sliced through the melted plastic and glue that held the pieces together. The Dremel worked and I was able to break the Sub down into its basic parts.

This is the point where I had to take a look at what I actually had. Luckily, the only parts that came up missing were the front windows and a couple of wheels, you know, the kind used for securing the hatches. The windows were easy to replace from a sheet of clear plastic. Other parts came from the spares box, a couple of 1/32 scale auto steering wheels were perfect for my nautical purposes.

The next step in bringing the Flying Sub back to its full glory is to get off all that ancient paint. There are many methods of removing paint from styrene parts and most of them work, with varying degrees of efficiency. I used three different methods to strip away my old colors. First and best, for me, was good old Pine Sol. I placed the parts to be stripped of paint in a plastic tub and poured in enough pine scented floor cleaner to cover them. After soaking over night, the paint had softened and what remained on the plastic was easily scrubbed off with an old toothbrush. Be sure to wear rubber gloves when handling parts soaked in this caustic liquid, it can attack your skin as well as paint. Some of the paint, such as that on



the figures of Admiral Nelson and Captain Crane and their command chairs, was a bit more stubborn and I moved on to Method #2.

Method #2 is brake fluid. That's right, it's not just for stopping your car, you can strip paint with it too! Brake fluid is a time-tested method for paint removal and soaking chrome plating off of plastic parts. So, the Admiral and the Captain and their chairs spent the night immersed in the amber liquid. In the morning most of the paint had peeled off and the deeper cracks and crevices were cleaned with a toothbrush once again. Once you've used brake fluid for stripping paint, it is no longer suitable for use in your car. So don't even think about topping off your master cylinder with that gunky stuff.

At this point, all that was left was some very stubborn gloss black. I purchased a quart of Poly S Easy Lift Off paint remover. At \$10 for the quart can, I thought it was rather pricey, but I knew the can would last for a long time and be useful on several models. Following the directions, I applied the ELO with a brush to that tenacious black and waited for the paint to wrinkle up. And I waited. And I applied more ELO. And I waited some more. Eventually, after several applications, the paint softened and came off with my trusty old toothbrush. Any remaining small flecks of paint were taken off with fine grit sandpaper. Another safety note, after using your toothbrush to scrub off all this paint, don't put it back in your mouth! It will taste real bad.

Now you've got all your parts apart and the paint is stripped off. It's almost like having a new kit. Almost. Now is the time to replace any of those missing parts and think about any extra detailing you'd like to add. To replace the missing windows, I traced their shape on to a piece of card stock and cut the pieces out for templates. I taped the templates to a sheet of clear plastic and cut them out with my hobby knife. I purposely made the templates a bit larger than the window openings so I could sand the replacement windows until I had a snug fit. As I said, I was lucky and didn't have many missing parts, but I did have some ideas for a bit of detailing.

My reference material, the book, *From Sketch To Screen*, showed that the studio model of the Flying Sub had more elaborate upper and lower exterior hatches than were molded into the Aurora kit. So I made some new hatches. Delving into my drawers of plastic bits, I found two plastic discs (I think they call them Tiddly Winks on your planet) that were the perfect size for the hatches. Using some Evergreen plastic strips and a couple of pieces cut from a Pick Up Stick, I constructed my hatch and hinge assemblies.

Something else about the original Aurora kit that has always bugged



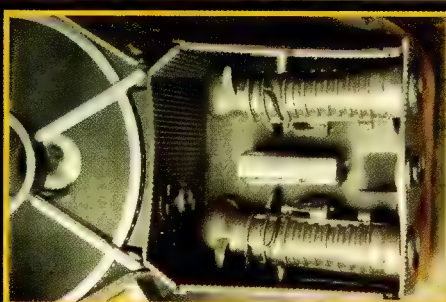
Separating...



Scrubbing...



Recreating...



Reassembling...

me is the engine room. It has always seemed a little bland and the jet engines were suspended in mid air, attached only to their exit holes. I added supports under each engine and a few tubes and gizmos to give the engines a bit more detail. I also added some intake ducts that turn down into the floor so the engines would have some place other than that little room to pull their fresh air from. As I see it these ducts lead under the flooring and up to the grates at the front of the sub. I also added some small boxes behind those front grates so you can't see inside the wing sections of the model.

Now it's time to paint and reassemble the sub. For the interior I used Testors Buffing Metalizer. I sprayed the entire inside of the hull with Titanium. That way if any of those inside parts were visible, they would be dark instead of the bright yellow of the unpainted plastic. All the interior walls and the floor were also sprayed with the Titanium Metalizer which closely matched the original color of the plastic. However, once it's buffed and sealed, the Metalizer takes on a metallic quality that is far superior to the look of the unpainted plastic. Stainless Steel was the color of choice for the six-legged interior frame and Aluminum Plate was used for instrument panels and for the silver sections of the exterior in the front and rear. Most of the other detailing on the interior consisted of placing red, green, yellow and blue dots on the various panels to simulate the many flashing lights that adorned Irwin Allen's science fiction creations. Each of those little dots of color was covered with a tiny drop of thick super glue which gave them a little shine and a bit of a rounded shape as well.

The worst thing about the way I originally painted this kit was the figures. Their uniforms were dark brown; their hair black and their faces were covered with blobs of badly mixed gloss flesh. I set out to rectify this situation after the Admiral and the Captain came out of their bath of brake fluid. They are small, so I utilized painting methods I've used on small metal gaming figures. It's pretty simple and it brings out the maximum amount of detail on any tiny figure. First, the basecoat: I gave their uniforms a coat of tan. Then a wash: I mixed a bit of tan with some dark brown and washed it over the uniforms. Finally, drybrushing: using a slightly lighter version of the base coat tan, I carefully drybrushed the uniforms, bringing out every little wrinkle, crease and detail. The tiny little flesh areas got the same treatment. At this scale, eyes and mouths are reduced to little more than thin horizontal lines. Shirts and ties were picked out in black and white and each figure was given the appropriate hair color, black for Capt. Crane and red for Admiral Nelson. It's funny how, at this small scale, the Aurora sculptors were able to give the figures enough character that you can tell the guys apart. The finished figures are far from perfect, but they look much better than the last time I painted them. It still looks like Admiral Nelson is flipping the bird to the whole world.

The interior reassembled easily, just like it did thirty years ago. Exterior assembly was also quite simple. There were only five parts; the front panel with the windows, the back panel, the main hull and two side sections. The center section of the upper hull is made to be lifted off so the modeler can view all the hard work he put into the interior. Unfortunately, that's not quite the way it worked on my sub. On my kit, that removable section was a bit warped. If I pushed the front down so it would fit, the back would pop up, leaving a quarter inch gap. The same thing

happened in the front when I pushed the back down. I tried heating and bending the part, but that didn't work. I finally decided I would have to glue the center section in place and putty the gaps. I tearfully bid farewell to all my interior detailing and sealed up the top. I used both Squadron Green and Magic Sculp to take care of seams and gaps. Some spots around the forward intakes needed thin strips of styrene to fill the open space. Those strips were covered with Magic Sculp because the small, confined area would make it difficult to sand. The Magic Sculp smooths easily with a wet tool or moist finger and doesn't always need sanding if it's handled right. With everything filled and sanded smooth, the forward and rear panels were masked off and the exterior was given a white primer coat.

This is the point where I discovered just how many shades of yellow there are. When you think Flying Sub, you think yellow, but which yellow. The original plastic of this kit was a lemon yellow and that worked fine for me thirty years ago when I wasn't filling in gaps and dings and striving for a bit of accuracy. My reference materials show the studio model of the Flying Sub in an orange-yellow, almost an amber color, but all I could find on the shelves were either orange or yellow, no amber. I searched until I found a can of Krylon that seemed to be a Taxi Cab or School Bus yellow. However, the cap color was slightly different than what actually came out of the can. The sub ended up with a coat of pale Canary yellow, it wasn't pretty. I resumed my search at my local crafts store, Michaels, where I came across a new product from Krylon, Stained Glass Colors. These are transparent spray enamels used to tint stained glass products. They had a very nice looking amber color. At home I tested the new Krylon and found it to be the perfect color and it looked great applied over the paler yellow to boot! These new paints are quite thin, though; you have to be careful how you handle them. It took three very light coats to build up to the proper color. If you're heavy handed with it, the spray can build up in ugly, dark runs that will make you sand and respray the entire surface again from the beginning. Practice first. After a 48 hour drying period, I masked off most of the hull exterior so I could spray on the black stripes on the fins and the hatch areas. This part went very well and after another 48 hours of drying, the masking came off, the new upper and lower hatches went on and the sub was finished. All that was left was to take my final photographs and send the whole thing off. Alas, after I took my final photos, tragedy struck. Well, not tragedy exactly, but it wasn't much fun either.

To take my final pictures of the finished Sub, I suspended the model with a piece of monofilament. After I finished, I was thinking about additional ways to suspend the Sub as though it was in flight. I made a double loop of the monofilament and slipped the sub into the thin strings to see how it would look. Well, it didn't hold. The Sub slipped and crashed to the workbench. It was only about a twelve-inch fall and there was no damage to the exterior. However, Admiral Nelson and Capt. Crane are rattling around inside the Sub, still glued to their seats and one of the engines popped out of its hole. Since the model is entirely sealed, I've got to figure a way to get back inside. Maybe I'll remove the front windows and fish out our stalwart pilots with tweezers. I'll figure out something. At least I have my pictures and you've got this article to help guide you through a restoral project of your own. Just one last safety tip, don't drop your finished model, it could make you very sad.



DSV Stinger



The Stinger is the cavalry pony for the marine frontier, providing individual transportation for the seaQuest™ crew, as well as defending the seaQuest against attack. Armed with mini-plasma torpedoes and a high-energy electro-static "Sting", the Stinger packs a powerful punch (quoted from the Monogram instruction sheet).

When I was a kid, having had this kit would have been a dream. Of course, this show wasn't around, nonetheless, besides figure kits, this was the type of kit that really caught my interest. My room was full of vehicular renditions of my favorite character's cars, boats and planes of that day. Even if it wasn't character related, yet still grabbed me as being weird or out of the ordinary, I would normally go for it. The Silhouette, for instance, was a vehicle that I really enjoyed along with numerous other strange looking cars that were different than what was actually on the road then. I even had a parts box that was chock full of miscellaneous parts left over from one kit or another. When I got bored with "normal" model building, I'd simply pull pieces out of the box and start gluing them together to come up with my own renditions of some science fiction oriented car of the future.

What I like a great deal about this Stinger, based on the one man submersible from the sci-fi show, seaQuest™, is the fact that it's shaped liked a fish, yet very hi-tech and ultra modern in its appearance. Looking at it makes me wish I had one in 1:1 scale that actually worked! Much of my interest in modeling grew as a child because of kits like this. I bought the Aurora Batmobile because it was the next best thing for an eight year old to having his own real Batmobile. Same with the Batplane or the Black Beauty. I was attracted to those particular kits because of a "reality" that certain shows created in my mind. I could play out my own adventures with these kits and really enjoy them that much more. I just wish sometimes that I wouldn't feel the need to be quite so exacting when I build kits today; it almost takes the fun

out of it sometimes. Well, enough of my childhood musings. Here's the kit and it's a lot of fun to build and paint.

I never watched this show that much, so I can't get too technical about how well Monogram did in the reproduction department. The kit certainly looks very realistic and is quite well detailed. The interior will, of course, take the most amount of time to paint because the dashboard/console is covered with rectangular buttons and 'doohickeys.' Unless you have really great eyesight, you'll want to use something similar to an Optivisor. Since the kit is 1:20 scale, that makes for very small areas to be individually painted. I chose a number of bright colors and just went for it with the smallest brush I had in my arsenal. If you take your time (and hold your breath!) when you paint, you should make out just fine (Photo 1).

Prior to painting the individual areas on the console, you'll want to base coat the interior with something. I chose Testors Silver right from the can and gave it a few light, even coats. Then I chose something I had purchased a while ago but never had reason to use prior. Design Master produces something called, Blackwash, which is essentially transparent black toner. After the silver paint dried, I sprayed a few fine coatings of this Blackwash to give it a metallic, used chromium effect (photo 2). I liked it so much that I used it on the tail pipe assembly (thrust nozzles) where the exhaust exits the sub. Looking back, I wish I had utilized this on the Terminator head I painted a few issues back. Would've looked pretty cool. I haven't tried it on parts that have been actually chrome dipped already, but I'm planning on it soon to see what type of result I get. I purchased this product at a Ben Franklin Craft store, but you may wish to try any craft/paint store near you.

Once the interior is complete, the exterior can be worked on and that went without any kind of hassle whatsoever. I spray painted the ship itself with Testors Gun Metal. As I glued each fin



or "thrust pod" to the hull of the ship, I again, sprayed a light coating of Gun Metal. This blended in the seams where each piece met. Since this is a "metal" sub, it's reasonable to expect to have seams, so eradicating them isn't necessary.

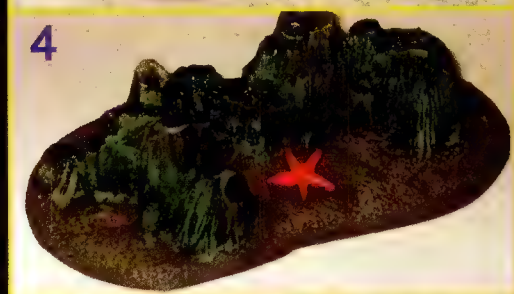
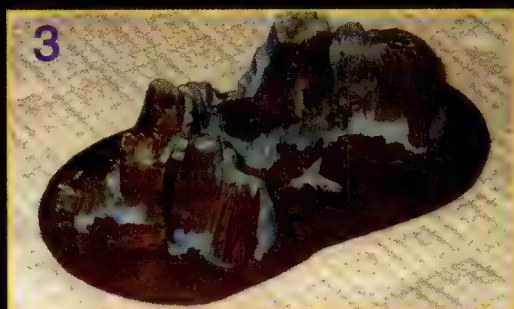
The base was interesting but initially, I didn't think it to be too terribly exciting. I gave some thought to creating my own base and not using the one in the kit at all, but the more I looked at it, the more it grew on me. It was simple, yet effective and had enough detail to make it realistic enough without overshadowing the sub itself. I primed it with Floquil primer and then went in with a number of browns and grays to create some type of pattern for the ground and rock breakup (photo 3).

Pactra Pearl White was then brushed over much of the base and then a number of Bon Artiste stains (Burnt Umber and Avocado) and various shades of light browns, tans and greens were chosen to create the underwater scene. The starfish is a nice effect and helps to break up the sameness of color here. Since starfish come in a variety of colors, the color that you choose is pretty much up to you. The 'sand' or bottom of the ocean was drybrushed with Pactra Tan and then Golden Interference Gold. The starfish received some of the latter as well. There are a few underwater ferns on the back of the base which I painted using a number of greens. All of this together, I think, provides a nice stand for the sub and creates the basic illusion of a submersible near the bottom of the ocean. I like the effect in its simplicity (photo 4).

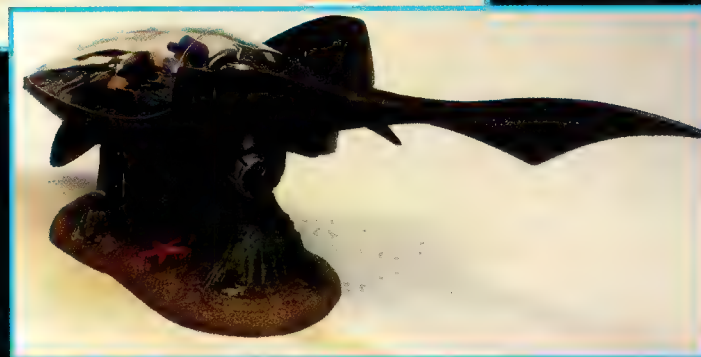
Photo 5 shows the sub attached to the base with the pilot (sans arms) in the cockpit. You'll want to be careful here how you glue things together because you really need to put the controls in first then glue his arms on so that his hands rest realistically on the handlebars. After this is accomplished, you can go ahead and glue the windshield on and you're pretty much done. The decals were nicely done and all of the badges that go on his uniform were present. The one set of decals I chose not to use were the black frames around part of the windshield. I also chose not to use the headlights that glue on the inside of the cockpit windshield. Had I used the decals here and the headlights along with the painted black strip across the top of the canopy, much of the view to the interior would have been obliterated!

Because of the nature of this kit, I really like it. Now before you think, "Okay Fred, that's great, but I never got one when it was available, now what?" You may be surprised where you might come across this kit. I was recently at my local drug store and they had one of these in their small toy/model section as well as the Darwin model (dolphin) based on the character from the same show as the Stinger. You can also check out a publication called Toy Shop which can be found, along with *Modeler's Resource* at a multitude of Barnes & Noble stores throughout the US. As far as an 'underwater' kit goes, this one is great. Not too many subs come with figures in this scale and the detail on this one is not bad at all.

MR



Utilizing a number of Bon Artiste stains (or your own favorites) and a variety of paints, the finished result can be very realistic.





HERE'S DONNY!

Model and Photographer: Don Rutherford

Summertime and the living's easy and this stick ain't got no pants. This month I have the pleasure of bringing you **LEATHER JACKET**, the latest offering from Cellar Cast. It is another addition to their outstanding line of models based on the fantasy paintings of Boris Vallejo. This kit consists of 10 resin and 9 white metal parts (**photo 1**), instruction sheet, and full color box art.

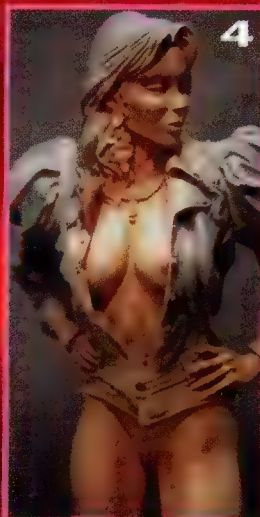
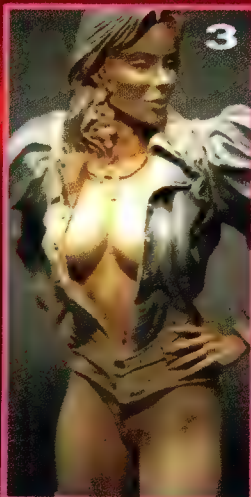
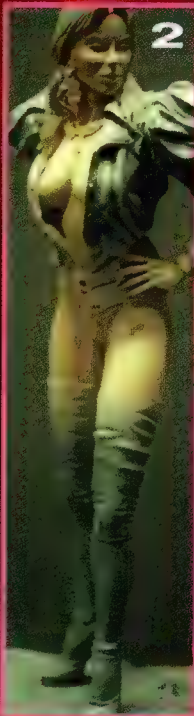
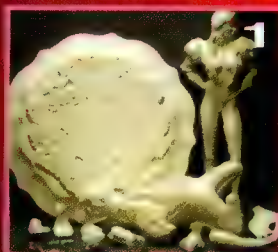
I began by removing the seams with sandpaper (320, 400, 600) and a dremel moto-tool where required. The smooth texture of the sculpture also required wet sanding with 1500 to hide any unwanted scratches caused by my initial sanding. Next, the resin parts were washed in warm water and dishwashing detergent. The figures went together quite easily. I recommend using a 5-minute epoxy to attach the metal parts and gap filling super glue for the resin. I used Magic Sculpt to hide the connecting points and inserted pins in the feet of both figures. The kit was then primed with Plasti-Cote grey primer. I then set the creature aside and left the female figure pinned on the base to paint.

Not being a big fan of generic over-the-counter flesh paints, I make my own using Tamiya Flat paints at a ratio of 50% white, 20% red, 10% yellow, 10% buff and 10% dark yellow. I refer to this as my "master flesh color."

I like to airbrush light to dark, so I began by filling the color cup halfway with white paint and added about 4 drops of master flesh color and thinned it with alcohol. I sprayed this at 15 p.s.i. and gave her a smooth, even basecoat and then sealed it with clear flat lacquer. Lacquer coats are important because they protect your work as well as add depth to the overall appearance of your model, so I lacquer after each step of my paint jobs (**photo 2**).

I then started to slowly build up the shadows by making consecutive batches of white and master flesh, each time adding more of the master color (**photo 3**). Eventually I needed to go darker, so I added Tamiya Flat Earth to the master flesh color to add the deep shadows under the breasts, around the perimeter of the jacket and boots, cheekbones, etc. Use dark shades sparingly on female faces or else they end up looking tired and dirty (like me after I've had to write one of these articles).

Next, I needed to punch up the highlights a little so I made up a fresh batch of the light flesh base color and hit the highlights again. I then added a smidge of red and gave her cheeks a touch of color. Once again, don't overdo it or she'll look cheap and embarrassed (like me after I've had to write one of these articles).

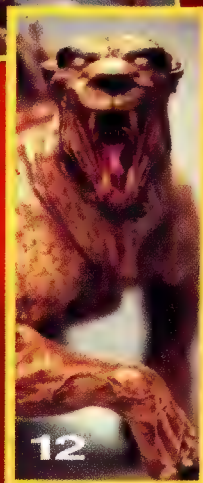
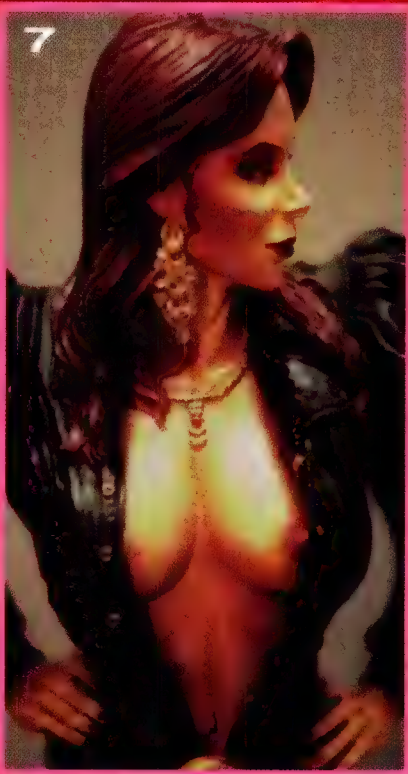


LEATHER JACKET

Next I sprayed her hair, eyeshadow and jockst with Tamiya Red-Brown. Her hair was shaded with a mixture of Tamiya Brown and black. Using a 10/0 spotter brush I drew her eyebrows and basecoated the jewelry with Horizon Chocolate Brown. I then masked out her eyes and lips with Horizon Pink-Burgundy (**photo 5**).

I painted her eyes with a mix of Polytranspar Bass Belly White and Tooth Yellow. I drew in the pupils with Horizon Chocolate Brown and then covered that with Polytranspar Burnt Umber. I dotted the pupils with black. Her eyeliner is chocolate brown. The lips and nails were given a coat of Createx Red mixed with black. Lastly the eyes, lips and nails were given a Tamiya Clear glosscoat (**photo 6**).

The jacket and boots were painted with Tamiya Black and then drybrushed with Horizon Dark Gray, followed with a light coat of matte (semi-gloss) lacquer. The buttons are Testors Brass. I used Modelmaster Gold for the jewelry and added the ruby to the necklace with a single drop of Tamiya Clear Red (**photo 7**).



I basecoated the creature with a mixture of Tamiya White and Desert Yellow (photo 8). I then shaded the muscles with Liquitex Raw Sienna (photo 9). Next, I airbrushed a pinkish color to choice areas including the inner legs, eyes and mouth. Seal with lacquer (photo 10). The next step was to give it an oil wash using Windsor-Newton Raw Umber thinned with Naphtha. Wipe off any excess with a cloth (photo 11).

I then mottled and spotted the beast's skin using Golden Airbrush Color's Burnt Sienna Hue. Add black to this and color the nose, eyebrows and beard. The mouth received a Createx Deep Red Wash and a dry-brushing of Horizon Pink-Burgundy and white. The teeth and claws were basecoated with Horizon Tan and then sprayed with Bass Belly White. Coat eyes, teeth and nails with clear gloss (photo 12).

Last but not least, the base was coated in flat black. The stone portion got a dry-brushing of various grays, browns, blues and greens. I sponge stippled the plaque with a jagged piece of red sponge (available through make-up stores) and Testors Copper, Gold & Silver and then stippled Burnt Umber over the top to give it an aged appearance. All that's left is to letter the title plate in gold enamel and glue the figures to the base.

This is a really well made kit which I thoroughly enjoyed working on. Congratulations to Cellar Cast and thank you Modeler's Resource.



Cellar Cast
9621 - 54th Ave S
Seattle WA 98118
206.723.6801

ON THE BENCH AND BEYOND



Fillers: An Adventure in Consumer Science

with Tom Grossman



Even with the best of kits, parts don't always fit perfectly together or have smooth surfaces. To achieve the finest finished kit, these flaws have to be filled and erased. Using primers early and often while building makes the flaws easy to see, particularly over the repairs you have already made. You can see what needs attention and you will know when you are done.

For this project, I chose Screamin's first resin production, "Bettie Page in Orbit". I like the contrast of the joints and surfaces on soft curvy Bettie and her hard, metallic ride! The underside of the base also worked well as a nice resin surface for scientific experimentation!!

The fillers available in most hobby shops fit into three basic categories: putties made primarily for styrene kits, two part epoxy putties, and cyano-acrylate (CA) glues. Baking soda or acrylic nail powders can be added to the CA for filling larger flaws. Remember, there are other products in these categories that were not tested this time. Also keep in mind that these products were tested on standard American resin. There may be different results with other products on resin AND different results with these products on other materials. Always test products and materials together before using them in assembly.

Every product poses some degree of health hazard. **PLAY IT SAFE!!!** Carefully **READ AND FOLLOW** the safety informa-

tion provided with the package. **ALWAYS** avoid skin contact, accidental ingestion, and contact with your eyes. **ALWAYS** avoid exposure to fumes and/or dust. Be aware of **FLAMMABILITY**. Wear **PROTECTIVE GEAR** as needed. **WASH WELL** when you finish. This is a hobby and not something to die for.

When I contacted the manufacturers for safety information, I learned about the Hazardous Materials Identification System (HMIS) ratings for health hazards. In my table, 0 = minimal, 1 = moderate, 2 = serious and 4 = severe. Lower scores represent irritants of low toxicity. Higher scores represent toxins that can cause organ damage with prolonged exposure. The hazards can also take different forms. These are noted by C for Contact, V for Vapors, D for Dust and F for Flammable.

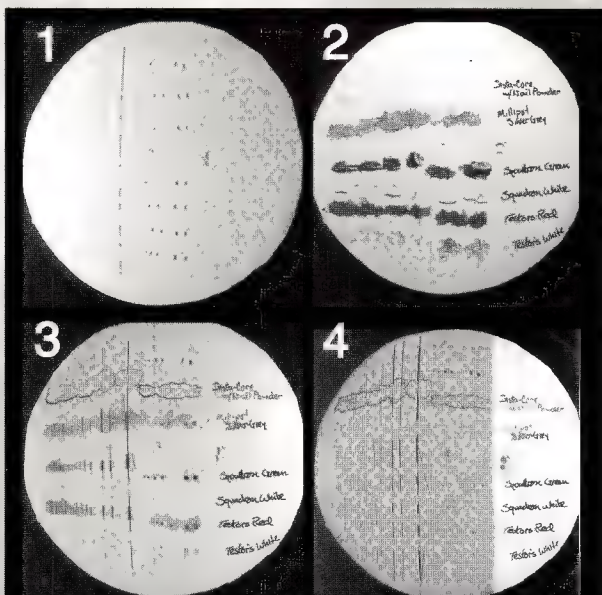
Before the Performance Tests, I sanded the underside of the base with a 100 grit emery board. I made a series of scratches starting with 1/64" to almost 1/8" in three steps. I drilled holes with a 1/32", 3/32" and 5/64" bits to a 1/8" depth. Holes and scratches were numbered 1 through 3 with 3 being the largest in size. I used each product to fill the hole and scratches. When the samples had set, I sanded the base again with 100 grit emery board in circular motions, rotating the base after every 10 passes. Scores for scratches and holes represent the largest flaw that was filled without shrinkage. Higher scores mean better fill. The

Hardness is the number of passes required to remove the excess filler. Higher scores mean a harder product.

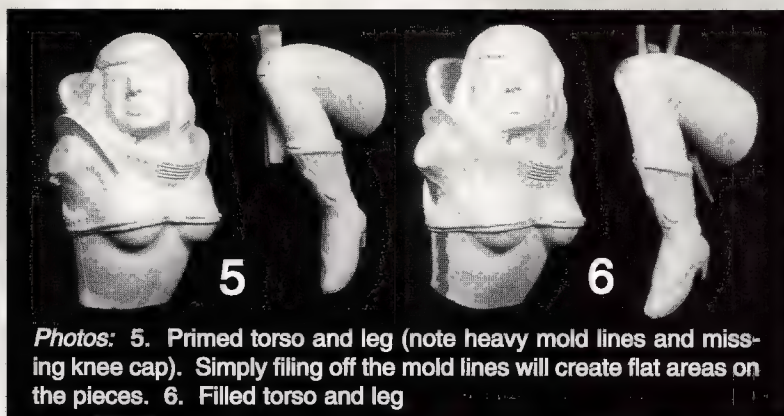
I applied 3/8" diameter by 1/8" thick samples of "fresh" product to a glazed ceramic tile and allowed them to dry. I compared these against each other. For Shrinkage, 1 represents the most, 2 the least and 3 little or none. For Workability, I cut thin pieces from each dried sample with a fresh #10 Excel blade. I compared the texture of the dried material and the difficulty of the cut. All samples produced clean cuts.

The styrene putties are easy to apply and sand but they produce toxic vapors and will shrink in larger flaws. This means more applications and more fumes. These products would seem best suited for smaller flaws. CA and nail powder dries rather quickly with less vapor but is elastic when cured and **VERY** hard to sand. This sounds good for filling deeper flaws and applying a topping with one of the other products. Epoxy putties don't shrink of have toxic fumes. They can be smoothed with wet tools before they cure and set up hard. They do however require mixing and patience because of the much longer curing time. Epoxy putties may be best saved for larger flaws and reconstructions work. No easy choices, huh? So, look around for different products. Don't be afraid to try a new one and discover its usefulness!! Be safe and enjoy good modeling practices!





Photos: 1. Underside of base (test surface) before testing. 2. Test surface after application of products. 3. Test surface after 50 passes with coarse paper. 4. Test surface after 110 passes. Note shrinkage in samples. Testors Red largest hole was touched with knife.



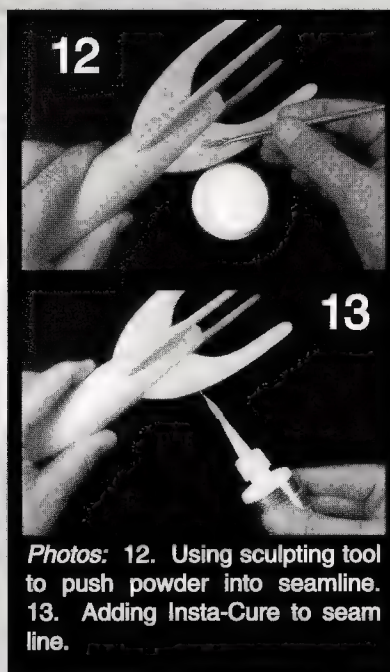
Photos: 5. Primed torso and leg (note heavy mold lines and missing knee cap). Simply filing off the mold lines will create flat areas on the pieces. 6. Filled torso and leg



Photos: 7. Primed Right Leg. 8. Right Leg mold lines filled with Squadron Green.



Photos: 9. Torso and pelvis showing prominent joint separation. 10. Applying CA glue to the inside of the joint. 11. Using the sculpting tool to put nail powder into the joint.



Photos: 12. Using sculpting tool to push powder into seamline. 13. Adding Insta-Cure to seam line.



Photos: 14. Right front of assembled Bettie Page, seams eradicated. 15. Left Rear of assembled Bettie Page kit.

Special Thanks: The author would like to thank the following: The Testors Corp, Aztek for the equipment and Visions paint utilized in this article.

Product Safety Performance

	HMIS	Scratch	Hole	Hardness	Shrink	Workability	Drying Time
Styrene Putties							
Squadron White	2 VDF	3	1	50	1	Moist Texture	Varies
Squadron Green	2 VDF	2	1	80	1	Moist Texture	Varies
Testors White	1 VDF	3	2	50	2	Dry, not brittle	Varies
Testors Red	2 VDF	4	3	80	2	Dry, slight brittle	Varies
Two Part Epoxy							
Milliput	1 CD	4	3	110	3	Dry, harder to cut	2-3 hrs
CA (with additives)							
Insta-Cure	1 V	1-3 sec					
(Beauty Secrets)	1 D	3	3	170+	4	Slightly elastic	30 min
Acrylic Nail Powder							

Strange New Things



Coming at You!

Tell the modeling world about your products. Free placement as room permits. Send all pictures/information to: **Modeler's Resource**, Attn: **Strange**, 4120 Douglas Blvd, #306-292, Granite Bay, CA 95746-5936



Sharon Sammons Cox...

This first photo in our Coming at You! section represents some dino artwork created by artist, Sharon Sammons Cox. Her original artwork is represented on T-shirts and posters. There are plenty of examples of her work on her Internet site listed below. The second photo is Sharon's rendition of a 1:12 T-rex bust and will be offered as a kit for \$40.00 or completely finished (including glass eyes and painted for \$60.00. Shipping costs will be \$5.00/US. Please inquire about Int'l shipping rates. Bust measures 8 3/4" L X 4 1/8" W X 3 3/4" H and will be hollow cast. Contact: **Sharon Sammons Cox**, 656 Honey Locust Way, Lexington, KY 40503 Tel: 606.277.9237 ssc@bestcreaturefeatures.com <http://www.bestcreaturefeatures.com>

United Empire Miniatures

Here are a few more vampire releases, both of which were sculpted by Jim Maddox who has been active in both the historical and fantasy sides of the hobby. These busts are both currently available. On the left is 18th



Century Vampire (JM04) retailing for \$29.95 and on the right is Vampyre (JM05) retailing for \$32.95. For more information, please contact: **John D. Lea**, United Empire Miniatures, PO Box 669051, Marietta, GA 30066 Tel: 770.971.9052



Cryptic Creations

Is this cute or what? Worm Boy is an 8 1/4" tall, solid resin kit sculpted by Dave Coughtry and produced by Cryptic Creations. Includes manhole cover shaped base, mini-toilet plunger, instruction sheet and color art. This is the first in a series of parody kits they are calling their "Super Deformania" collection. Contact: **Cryptic Creations**, PO Box 81213, 6025 Sussex Ave, Burnaby, BC Canada V5H

4K2 Tel: 604.454.9779

Stephen F. Venters



New to the Diorama Details series is this 8 3/4" H X 1 3/4" W "Fallen Angel" Mausoleum statue which can work with just about any 1:6, 1:8 or 1:9 kit. Easily assembled with instructions and painting guide included. Cost is \$24.95 plus s/h.

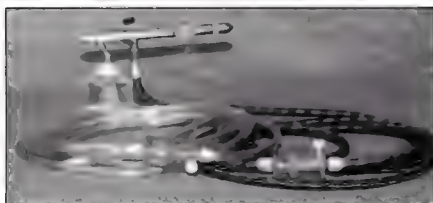
The Second Edition of Chronos: The Grim Reaper has just been released. Now includes Greek motif trim around hood and sleeves. This kit features fine craftsmanship in 32 parts cast in high grade odorless white polyurethane resin. Cost for this 1:6 scale kit is \$169.95 plus s/h. For further information, contact: **Stephen F. Venters**, 2040 North Elston, 1 North, Chicago, IL 60614 Tel: 312.772.9339 Fax: 312.772.8122



Acryl from Testors

New from the folks at Testors is this

FlexPouch™, a unique flexible package constructed with a plastic and foil laminate that protects liquid contents from high levels of heat, cold and pressure. The specially designed, built-in control valve makes it more than a container, it functions as a multi-use applicator. Sponge, paintwell, writing tip, airbrush and sprayer attachments can be easily snapped onto the patented, self-cleaning valve system. Testor acrylic paint and Textyl paints have been reformulated for the pouch to offer a truly non-toxic spray product. This product has undergone five years of development and successful test marketing in Europe. Contact them at: www.testors.com



Badger Air-Brush Co

is pleased to announce the introduction of **Modelflex Marine Colors** (top photo). Modelflex paints feature the latest technology in water based acrylic enamels formulated specifically for use in modeling. Modelflex dries quickly in a detail enhancing fine coat, is colorfast and provides excellent adhesion to wood, plastics, metals, resins and various other substrates without the use of a primer. Modelflex Marine Colors are available in one ounce bottles and have a suggested retail price of \$3.25 per bottle.

Also from these folks is the addition of thirty new **Freakflex** colors to complement the current line of colors. Freakflex paints can be applied using the conventional method of air brushing straight from the bottle without any thinning. User and environmentally friendly, Freakflex paints clean up fast and are non-toxic. Among the thirty new colors are several

purples and pinks (Voodoo Potion Purple, Violent Violet, Jezebel Pink, etc.) creature flesh tones (Frankenflesh, Nosferatur flesh, etc.) several greens (Greenzilla, Black Lagoon Green, etc.) yellows (Cat's Eye Yellow, Poisonous Plague Yellow, etc.) and oranges (Burnt Offering Red Orange, Jack O'Lantern Orange, etc.) as well as various detailing and complimentary colors.

For more information on these or any other Badger product, please contact them at: **Badger Air-Brush Co, 9128 W Belmont Ave, Franklin Park, IL 60131 Tel: 847.678.3104 Fax: 847.671.4352 www.badger-airbrush.com e-mail: info@badger-airbrush.com**

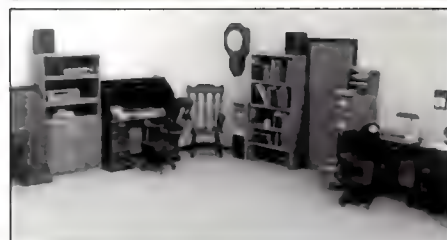


Janus Company

Janus is proud to announce the release of the first *officially* licensed model in history to capture the likeness of Bela Lugosi as Dracula! This long-awaited 1:6 scale figure kit, sculpted by Mike Hill, will be offered in vinyl and resin! Yes, Count Dracula lives eternal! Bold, suave, villainous and hypnotic. For "Resinphiles" who have come to know Janus Co as the world's finest manufacturer of *Museum Quality* resin figure kits, comes Bela Lugosi as Dracula, the

Deluxe Version. This all resin figure kit will present Dracula in his castle, surrounded by rats, battlements and the shattered remnants of a diamond-paned gothic window! Offered as a limited edition, each kit will include a S & N Cert. of Authenticity to insure future collectible value. This figure will be designed to stand alone or merge seamlessly with a companion model kit titled, "Dracula's Bride" to be released later this year. Price is \$240.00 plus \$9.00 s/h. The vinyl version retails for \$69.95 plus \$6.00 s/h.

This next release also happens to be the first ever, *officially licensed* Mystery Science Theater 3000 model kit. The 1:8 scale, all-resin figure of Mike Nelson and his robot friends Tom Servo, Gypsy and Crow T. Robot on the bridge of the Satellite of Love will made its debut at WonderFest™. Everything was designed by sculptor/miniaturist Tom Seiler who spent two days in the Minnesota studios of Best Brains, Inc. measuring and photographing the set, the 'Bots, and yes, even Mike for precise accuracy. Price is \$195.00 plus \$8.00 s/h. For more information on these kits and any other product they produce, contact them at: **Janus, PO Box 710928, Houston, TX 77271 Tel: 713.271.5570 Fax: 713.271.4476 or log onto their Internet site at: www.januscompany.com e-mail: info@januscompany.com**



Scale Equipment Ltd.

Here's a company that produces highly detailed 1:24 and 1:25 scale diorama details. They literally offer a ton of products that you may have use for, including the items pictured in the photos above. Beyond this, they produce single figures in their Dudez 'n Babez series, light fixtures, tables, chairs, telephones, televisions, water coolers, air compressors, toilets, sinks and the like - all in the scale of 1:24 to 1:25.

They also produce what they call Structure kits; Used Car Lot and Home of the Shade Tree Mechanic. They also carry Jimmy Flintstone products as well as decals and Detail Master items such as Ignition wires, Battery cables and more!

You may wish to contact them for more information and to find out about their full line. They can be reached at: **Scale Equipment Ltd, PO Box 20715, Bradenton, FL 34204 Tel: 941.751.6584 Fax: 941.753.4677 e-mail: SELTd01@aol.com**



Master Maker...

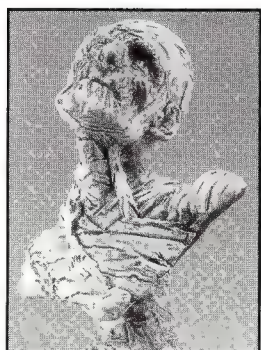
presents a number of resin kits for your building and painting pleasure. Going clockwise from top left is Angel, which includes

4 parts and is 2 and 7/8" and retails for \$40 plus \$3 s/h. Grey is 4 7/8", with 2 parts and retails for \$45 plus \$3 s/h. Gargoyle Queen is 7", includes 3 parts and retails for \$60 plus \$3 s/h. Ninja is 3 1/2" with 9 parts and retails for \$40 plus \$3 s/h. Kukil is 5 1/4" and includes 5 parts, retailing for \$60 plus \$3 s/h. For more information on these kits (and shipping outside the US), please contact: **Master Maker, 1443 Berg Dr, Dolton, IL 60419 Tel: 708.849.3166.**



Doyla Art, Inc.

is offering a few new ones for you. From left is their Supermodel at 1:6 scale and retailing for \$135.95. On the right, is a variation of what is highlighted in Jim Bertges' "Oh, Look at the Goils!" column this issue. For more information on Doyla Art, Inc. products, please see their ad this issue.



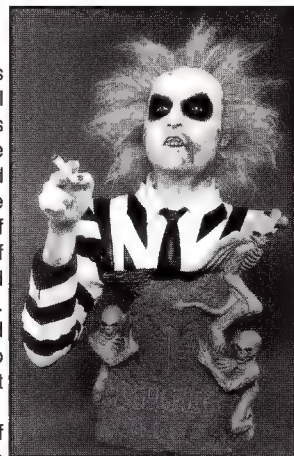
United Empire

is offering more busts this issue. Seen at the bottom left of the previous column is their Body Bags Werewolf which, along with the Body Bags Mummy at the top of the next column, is sculpted by Jim Maddox. The Werewolf is offered at \$21.95 plus s/h and the Mummy is \$23.95 plus s/h. For more information on their line of "Body Bags" or any of their other kits, please contact them at: **United Empire Miniatures, PO Box 669051, Marietta, GA 30066 Tel: 770.971.9052**

Dan Perez Studios

Houston-based Dan Perez Studios is proud to have partnered with Gabriel Marquez of Gwin Sculpture Works (www.flash.net/~gsworks) to produce the first in an exciting new line of kits called Dan Perez Studios Exclusives. These kits will showcase the sculpting talents of Gabriel, who is one of the rising stars of the model and toy industry. Molding and casting will be done by Dan Perez. Subject matter for the kits will be selected by Dan and Gabriel, based, according to Dan, "on whatever we think is so cool it has to be sculpted."

The first kit in this series is a bust of "the ghost with the most, babe." Nice F**king Model! is a 1:3 scale bust of the irrepressible **Beetlejuice** from the movie of the same name. Sculpted by Gabriel, the bust is cast in high quality amber resin. The two piece kit measures 10 inches high by 6 inches wide and 6 inches deep and features a sneering Beetlejuice gesturing with one hand atop an inscribed gravestone decorated with stone demons. Retail price for this bust is \$89.00 plus \$6.00 s/h. Contact: **Dan Perez Studios, PO Box 980987, Houston, TX 77098 Tel: 713.665.1085**

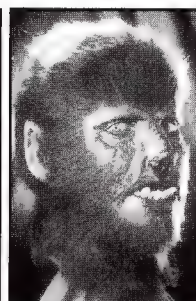
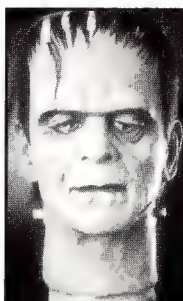


Alternative Images

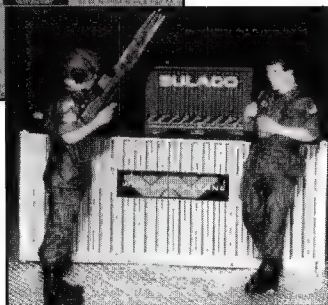
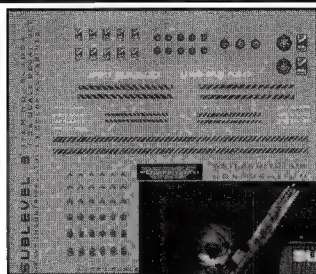
Here's Zymosis from the folks at Alternative Images. This kit is sculpted by Wayne "The Dane" Hansen and you can get yours by contacting them at: **Alternative Images, 114 Fort Hunter Rd, Schenectady, NY 12303 Tel: 518.355.7958**

Don Post

They were the finest monster masks of the 1960's.



Custom masks, the like of which had never been seen before. They've been unseen in stores for over thirty years, yet their admirers remember them in every detail. The demand for the Don Post "Calendar" masks has persisted to this day and they are back! Contact Don Post Studios for a store near you, **800 874-4087.**



Sublevel 3

Item No. SL3004 - The U.S. Colonial Marines Uniform Insignia Decal set is now available and ready for shipping. Turn your wimpy 1/35 scale military figures into the ultimate badasses! The decal set is designed for 1/35 scale military figures, and contains all the uniform insignia, flags and name tags needed to convert 10 figures into the Colonial Marines as seen in the film "ALIENS". You (the modeler) will have to supply the pulse rifles and smart guns, but our decal set does the rest. Also includes bonus decals that may be used for walls, signs, equipment, etc.

The USCM Uniform Insignia Decal Set sells for \$6.00 plus shipping. Full product and ordering details may be found on our website: <http://www.sublevel3.com/SL3HI>. Checks, money orders, VISA and Mastercard and accepted. You may also order on-line from their Internet site.

Their second decal set will be available by the end of June: 1/72 scale USCM dropship nose art and data stencils. This set will be designed to be used on the Halcyon 1/72 "ALIENS" Dropship. Contact them for more information: Chancellor, SUBLEVEL 3 Heavy Industries, Ltd., P.O. Box 60, Glenmont, N.Y. 12077

NeoModel Tech

Here's something new from Joe Sid's company. An original piece titled, Hellfire God is 12" tall and includes 25 parts. You can find out more about this and their full line by con-

tacting them at: NeoModel Tech, 7033 Canoga Ave, Unit 3, Canoga Park, CA 91303
Tel: 818.347.4818 Fax: 818.347.4818 e-mail: neomodeltech@rocketmail.com
Internet: www.neomodeltech.com



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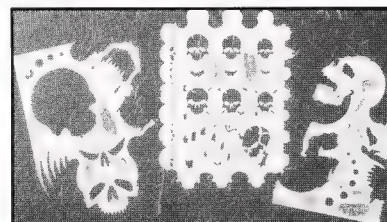
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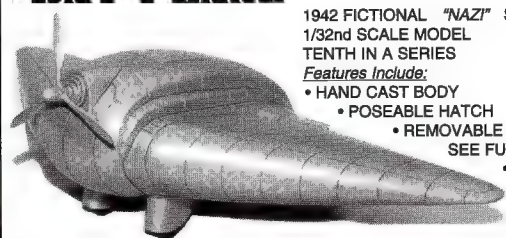
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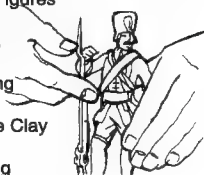
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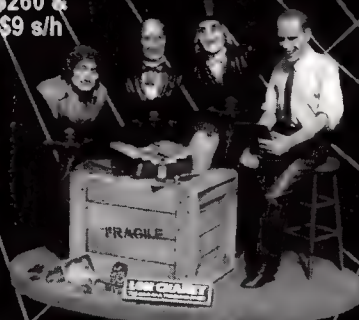


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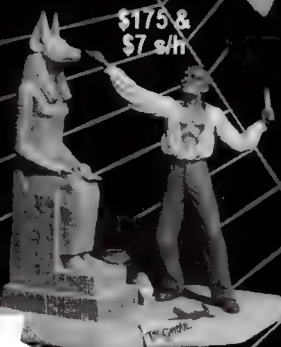
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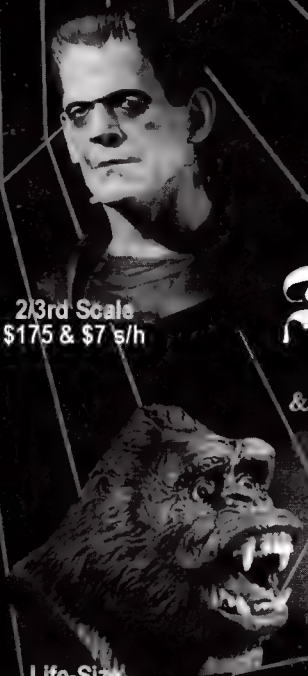
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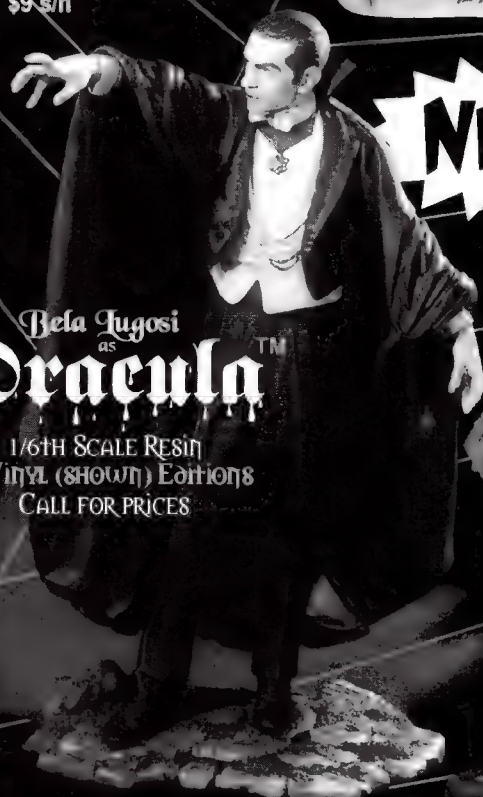
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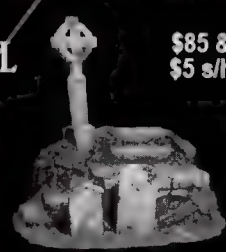
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In the Arena

with Steve Goodrich

Okay, a short history lesson seems to be in order to start this review. For the younger non-cultists of Jethro Tull, this is the name of the group who found extreme popularity in the late '60s to late '70s due to surreal looks and music. The leader of the group is Ian Anderson on lead vocals and flute. The music of Jethro Tull is so unique that to this day, it defies being put into any category. And to be sure, this group is still going strong thanks to cultists and nearly Grateful Dead type followers.

The Piper is Ian Anderson. The likeness is so perfect in his plaid trench coat and spastic one legged pose, there is no mistaking this character, for those old enough to remember the fine days of Woodstock.

Now the hands down most popular album ever of Jethro Tull is "Aqualung." This kit is a celebration of Aqualung.

In a review of this nature, Posthumous Productions defies a "parts" listing as resindom's answer to Norman Bates; John Apgar, tends to overload one with pieces to the kit in various materials. Where most model companies will say "that's good enough for the price" and sit on their hands, John goes insane in making sure you have every last item to finish the kit. So there are about 18 resin pieces to this kit, but that means nothing in the grand scheme of Posthumous Productions. You get paper, wire, steel and virtually everything but the kitchen sink...and I believe THAT will be included in the next kit!

The figure of this kit was sculpted by David Grant and the in scale base was



sculpted by Al Reboiro, standard talents of Posthumous Prod. and they will be sadly missed.

The overall idea is that Ian Anderson is standing on a base of an old RCA Victor turntable with the record opening up like a clamshell to form a quasi-backdrop. This is a little subliminal push in the direction of The Birth of Venus. Among various added detailing pieces, there is also a bit of the magic. Mr. Apgar explained to me how this was done, but I found it incomprehensible...enough to say it works and that's what counts. There is a shadow that Ian casts on the record album. It works fine as his shadow. BUT...if you do the record gold, as I believe Aqualung did go gold, and then drybrush the shadow black, something happens that wowed the bejeebers out of me! When you look at the shadow it still sometimes looks like just a shadow. But when the light catches it just right, the creepy visage of Aqualung jumps out at you! Every last detail of the old geezer is there in perfect detail! (You'd have to appreciate the story of Aqualung to know just HOW creepy he is!).

The only problem this kit may present is that Ian Anderson is known for his trademark plaid trench coat. The plaid must be painted in by hand as it isn't inscribed into the sculpt. It isn't as tedious as one might think though as lining, cuffs and collar of coat are a plain color. Only a limited amount of the outside coat is left to deal with and box art should easily point you in the right direction. If the photos to this review are in color, there will be no problem as to the colors...if this appears in B & W, I have these photos scanned. If you have an e-mail server and your system supports attachments, e-mail me for the route to follow in correct coloring at: chs-aries@north-net.org.

One would expect a kit of this sort would be a nightmare to construct. Done by others, it well could be! John Apgar has the endearing habit of saying I look like a

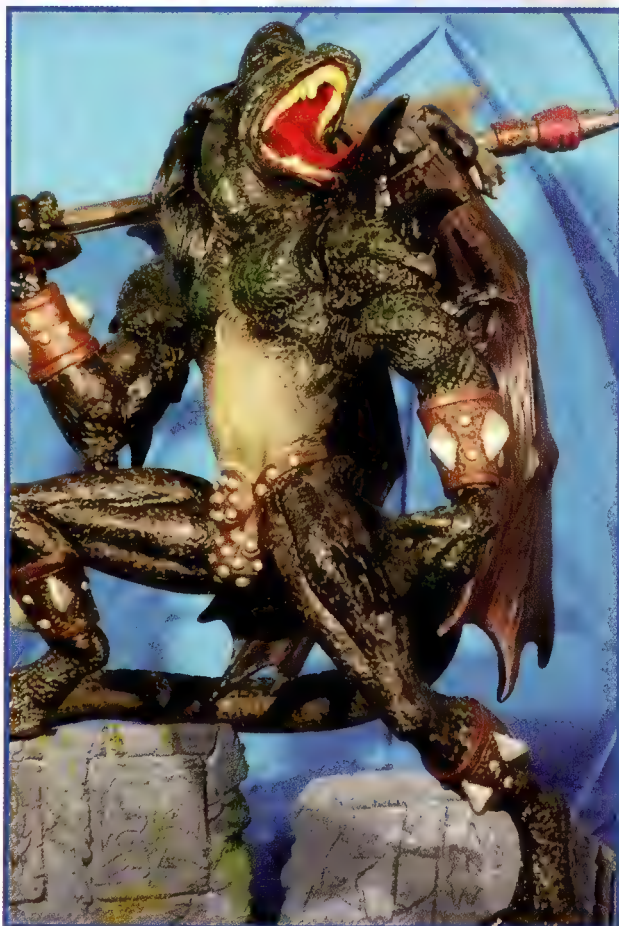


serial killer. Well, John himself approaches producing kits with all the obsession of a serial killer! Every single joint one would assume to be a problem in his kits in general (and The Piper in particular) fits perfectly. This kit is a perfect example of the quality John demands from his sculptors. It can be looked at as a work of fine engineering. A little obsessive behavior never hurt anyone...at least inside the arena of garage kits!

The Piper represents an ongoing tribute to legendary rock icons. Perhaps not your personal reason for collecting...fair enough if it isn't what you want to spend \$125.00 (plus \$10.00 S/H) on. But you gotta agree, Posthumous Productions is one company we should all raise our glasses, (or beer cans) to in a salute to sheer determination to quality! And this standard improves with each kit! The Piper is the best yet in sheer, hard quality. As for the Jethro Tull fanatics: Buy this kit and die happy! For more on this kit and their full line, contact them at: **Posthumous Productions, 88 Oakdale Rd, Chester, NJ 07930**



The UNHOLY



There have been theories put forward that postulate the existence of a parallel universe, one that is identical to our time line. In other words, May 20, 1999 in our universe is also May 20, 1999 in that parallel universe...but that's where the similarities end. Somewhere, sometime, in that alternate universe's history, a critical event doesn't happen. Or one that doesn't happen here, happens there. Or happens differently. When it does, history...and the future...changes. Sometimes radically, sometimes unimaginably.

Consider a universe where the Battle of Thermopylae Pass never happened. Instead of Sparta's King Leonidas and his personal body-guard of 300 Spartans sacrificing their lives, delaying the Meades and Persians long enough for the Greeks to organize a resistance, what if the battle never occurred? Civilization as we know it would have never developed. It would, instead, have been stillborn, trampled beneath the boot of barbarism. Magic, evil and satanic forces would have risen...and hybrid life forms that lived only to butcher and destroy would have taken root. Doubt me? Then consider this month's subject from **Mr. Bones Modelworks**, The Unholy Demon.

Mr. Bones Modelworks, whose alter ego is Warren Dossey, has just released the first figure in an eventual four-figure setpiece. If you're looking for something to have some fun with and still hone your modeling skills, this'd be a good one.

The Unholy Demon is both the first and central figure of the four-figure setpiece. To 1/8 scale and cast in resin, the Demon is best described as a humanoid lizard. Legs and torso are essentially those of a well-muscled human, but from the ankles down, things change to reptilian, three-toed feet with vicious claws (the better to rip enemies open). While the torso is human, the head is strictly a reptile, it's wide-open mouth displaying a healthy collection of vaguely canine looking teeth and a very prominent tongue. Arms are an odd combination of human and lizard, ending in a humanoid hand with three fingers and an opposing thumb. A large and long lizard tail grows out of the buttocks, two leathery wings hang down his back, a huge, battered battle ax rests on his right shoulder and an armored protector covers his most sensitive area. The Demon is posed standing in the midst of Temple ruins, one foot on a broken wall. Now that I've got you in a lather to build this beastie, let's get to it.

The kit comes packed in a very sturdy, brown, top flap, corrugated box. All the parts are cushioned in bubble wrap and most of them, except for the large Temple base, come completely encased in bubble wrap and a rubber band. No concern over parts damage (*Photo 1*).

Instructions are...hrr-r-r-m-m-m...minimal, taking the form of a single 8 1/2 x 11 sheet of paper with 3 photos of the finished figure and 10 sentences of text. But despite appearances to the contrary, the instructions won't cause you that much of a problem, as you'll see later on.

Anyhoo, first item on the agenda is to spend a fair amount of time doing clean-up of the parts. While the castings themselves are of good quality with relatively few obvious surface flaws, there are problems with flash. This is due, in large part, to not spending enough time engineering the molds and being in a hurry to release the figure. Not an uncommon problem, one that even the large, styrene kit manufacturers fall victim to on occasion. And hand pouring the resin simply exacerbates things. Warren is well aware of everything I've mentioned and is addressing them even as you read this. This includes plans to switch to pressure casting.

Fortunately, the variety of texture that Warren has incorporated in the Unholy makes this a very forgiving piece. You've got everything from raised lizard skin to long, leaf-style scales and areas of pitted skin. The combination makes for a figure that is both fascinating and extremely forgiving. Unless you've done a lot of modelbuilding over a period of many years and quite a bit of your own resin casting to boot, you're going to have a hard time figuring out if you're looking at a casting flaw or deliberate detail.

At any rate, parts clean-up is going to be mostly trimming casting flash,



with Richard Marmo
Photos by the Author

smoothing down parting lines and filling cavitations here and there. Everyone's got their own technique for filling voids, but on the Unholy, I used Bob Smith Industries Super Gold+ CA (cyanoacrylate or super glue) exclusively, followed by a shot of their Insta-Set Accelerator. Incidentally, Bob Smith products are usually marketed under private label, so look for Super Gold+, Insta-Set, etc. and then check the fine print on the back of the label to find the manufacturer's name. And if you can't find it at your local hobby shop, try radio control aircraft model shops.

With clean-up done for the moment, I assembled the main figure. Since the leg/foot joints were used as pouring points, eliminating the casting sprue leaves you with butt joints to join. As a result, I chose to drill and pin all joints, in combination with 5-Minute Quik-Cure Epoxy (Bob Smith Industries again). One other thing, the wings are not installed (along with the axe) until the figure is virtually finished, but now is the time to drill the holes and make all adjustments necessary to pin the wings. You can handle the parts as much as needed with no worry about lousing up that fantastic paint job you just finished. I waited til afterwards and, while I got away with it, it was a lot tougher to do. The sockets and how the wings seat will have you gnashing your teeth, but a little patience and referral to photos in this article that show the wings installed should get you over the hump. By the way, when you get around to adding the fighting spines...CA works just fine here... down the upper arms (there's three on each side), you may find an extra set of spines in your kit. I did. Several of the spines in mine were short shots, so Mr. Bones Modelworks tossed in an extra set. Way to go, Warren!

While you're in the clean-up stage, don't forget to trim the teeth castings down until they fit the mouth exactly the way you want them to. Do this now and later on, much later, you'll have no problem installing them in the painted figure. There's also a large lump inside the lower mouth, caused from a mold flaw, that you'll need a Dremel and grinding bit to reduce.

Old hands at pinning parts will have no problem here, but a quick rundown would be appropriate for those of you unfamiliar with the technique. Pinning, as the name implies, is nothing more than drilling a hole in each of the two parts to be joined. Then a metal pin

of the proper diameter and length is installed, a liberal (but not too liberal) amount of epoxy is slopped on and the parts joined. Because the epoxy flows down into the holes and around the pin, as well as over the main mating surfaces, there's no worry about things coming loose a few months or years down the road (*Photo 2*).

The degree of accuracy depends on exactly what it is you're pinning. Feet to legs

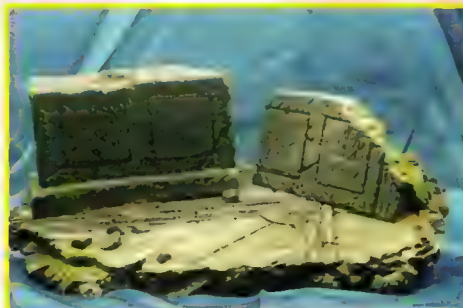
or hands to arms take more precision because everything has to line up exactly. Get careless here and you could wind up with a figure whose foot looks like it was attached by an inebriated mortician! That still doesn't mean you have to measure the circumference and then draw lines at 90 degree angles to find the exact center. For one thing, most figures...animal or human...don't have perfectly round legs or arms. More importantly, there's no need.

All I did on The Unholy was to rely on my Mk.I eyeball computer to find the center-points. In other words, I guessed at it. Educated guess, I'll grant, but a guess none the less. Then I drilled a hole somewhat larger than the pin I'd be using (a cut-off section of a jumbo paper clip in this case) in both pieces to be joined and did a test fit. Satisfied, I mixed up some 5-Minute Quick-Cure Epoxy, stuffed some down in the drilled holes, added the pin, more epoxy, joined the two parts and held things in the desired alignment til it cured and moved on. Trust me, it's a lot easier to do than describe.

Moving right along, and per my usual practice, the assembled critter, wings, axe and base parts were all treated to Krylon Sandable Filler And Primer from a 12 ounce spray can and left to dry. Subsequent examination revealed quite a number of pin holes, so everything was primed again. And again. And....well, you get the idea. By the time I was done, I think I used almost an entire can. Was I overdoing the priming? Not at all. If you do it right, the primer will fill the flaws without obscuring detail, even if it takes seven or eight coats. For example, the leading edges of the wings were loaded with fine pin holes. If you spray straight down on them, primer will build up around the holes but never fill them. However, spray from a low angle and the wet primer will roll over the pin holes, filling and covering them. Sure beats trying to fill all those miniscule little voids with CA or putty! When I was finally satisfied with the primed surface, I left everything to dry for a few hours and then the fun began.

PAINTING

Because of the variety of surface texture and detail, Unholy winds up being a dry-brusher's dream. But be that as it may, I started with my Aztek A470 airbrush and a High Flow Nozzle. A solid coat of Model Master FS33613 Radome Tan Enamel is an ideal base color. Over that, I airbrushed a coat of



Model Master RLM 61 Dunkelbraun Enamel...but not as a solid coat. So that the paint wouldn't cover too quickly (*Photo 3*), I also thinned it with a fair amount of Model Master Semi-Gloss Clear Lacquer Finish. This allows the enamel to function as a glaze. Color winds up being slightly translucent and also takes awhile to build up its opacity. This time around, the darkest color was allowed to build up on the high points. Top ridge of the tail, highest points of the back, etc. In particular, I stayed away from the belly, simply permitting some of the still-damp paint dust to settle on the belly as it flows around the sides of the body. Essentially, you're allowing the belly to self-mask, resulting in a gradual tonal change that would be extremely difficult to attain any other way.

Once the airbrushed colors were dry, I switched techniques from airbrush to conventional brush, and a rather well-worn one at that. The rest of the figure would be finished with a mixture of drybrushing and glazing.

One of the more interesting aspects of fantasy figures is that you can't be wrong. The only one who knows what your figure is supposed to look like is you. Take my effort for example. To me, the name...Unholy...implies a creature that is dark, ominous, evil personified. And the coloration I chose reflects that impression. If you prefer something brighter, more in line with dinosaur schemes, who's to say you can't do that? Then there's the freedom to experiment with abandon.

In line with that freedom to experiment, I decided to try several different shades of glazing using some of the Badger Air-Opaque colors. Being acrylics, lacquer couldn't be used for a medium, which left me in sort of a quandary. Remember, my primary focus is aircraft and other vehicles. As a result, I didn't have any of the artist's mediums on hand that could've been used to create glazes.

Wandering thru my paint rack, I stumbled across some old bottles of Model Master Acrylic Enamel. The reason I say 'old' is that it ain't being made any more. It's been replaced by the new Model Master Acryl line and the two aren't compatible. Since I had nothing to lose, I poured some of the FS20000 Clear Satin Finish into an empty 35mm film can, squirted in what seemed like a reasonable amount of Badger Air-Opaque Brown 7-51, snapped on the cap and shook everything up. Note that I can't begin to give you any kind of formula so that you can duplicate the result. Heck, I can't duplicate the results. All I can do is come close, which is really the way it should be.

So, with the first glaze mixed up, I picked up a #3 round brush that had seen better days and went at it. Remember, while you're working with a glaze, you're drybrushing at the same time...at least most of the time. Anyway, I dipped the brush in the glaze, swiped the brush back and forth on a small paper pad til the brush was fairly dry and went at it. I started out on a section of the lower back, at least partly because if I boogered things, it'd be easy to correct...or camouflage.

Initially, it seemed like I wasn't having any effect at all, except forgetting the surface wet. But then a little color started showing up. Then a little more. And that set the stage. From that point, I continued going over the entire creature with the initial glaze. Heavier in the dark areas, then gradually becoming lighter as I moved down toward the lighter areas (*Photo 4*).

Getting a little more nerve as I went, I kept gradually changing the glaze mixture and creating others. A little more brown, a drop or two of black, maybe a little green in the blackish-brown mix, whatever came to mind. In order to make the glaze thinner still, I even squirted in some Model Master Acrylic Enamel Thinner.

There's no road map for this kind of painting. At times, I'd let the acrylic glazes dry, then go back over some areas with variations of the enamel glazes I'd made from Model Master Enamels. And I'd follow that sometime later with more Acrylic glazes. The entire process brings to mind that line from an Outback Steakhouse commercial...*'No rules, just right!'*

Common sense does play a large role in this type of finish. For example, the area around the mouth, particularly the very edge (remember, the teeth haven't been installed yet) of the lips (?) tend to be fairly dark. Same for the reptilian feet. Talons and fighting spines will be a very dark blackish-brown with somewhat more gloss than the rest of the body. More black was added to the blackish-brown to make it darker still (but yet with a brownish cast) and used to glaze the deep, heavy creases on the legs and the overlapping scale plates

(*Photo 5*).

The leather protectors were painted with a mix of Model Master Leather and Model Master FS 37038 Flat Black Enamels. These weren't mixed in the usual manner. Instead, some of the color was slopped on a paper pad and then mixed with a brush in the same manner that an artist uses a mixing palette. You get a dab of one color on your brush, transfer it to a clear spot on the palette, then pick up a dab of the other color with the brush and swirl the two together. Keep going back and forth til you get the tone you're looking for. Mixing colors this way results in a natural variation and more realism. After the leather dried, Model Master Steel Enamel was used for the metal projections.

About this time I turned my attention to that huge battle axe. The wooden shaft got a mix of Model Master Wood and Model Master FS 30118 Field Drab Enamel, done exactly the same way as the leather protectors. When that dried, I went back over it with a little dirty thinner.

Bands on the shaft, along with the wrist strap hanging down from the shaft's butt, got the leather mix treatment. The cloth wrappings are Model Master British Crimson Enamel and dirty thinner. Finally, the blade and shaft point are Model Master Steel Enamel followed with a drybrushing of Model Master Rust Enamel and dirty thinner.

I gave the wings the same brownish, blackish, glazing treatment as the basic color of Unholy...and didn't like the results. For one thing, there was no color contrast between the wings and the rest of the beast. Secondly, the semi-gloss glaze was too shiny. So what to do?

After thinking about it for awhile, I tried going back over the glazed wings with a thin, semi-dry coat of Model Master Leather Enamel. No medium, no thinner, just the paint straight from the bottle but applied in a thin coat and brushed out even thinner so that the underlying glazed surface showed thru somewhat unevenly. What I was looking for was a pair of wings that had an appearance similar to a Pterodactyl. When the paint dried, the color was exactly what I was looking for, but it was dead flat! Still not quite right, but the solution was obvious. All I did was rub it down with my fingers, simply transferring my natural body oil to the wing's surface. If it seemed there wasn't enough oil on my fingers, I only had to rub my fingers across my forehead for an additional supply. End result? A beautiful slight sheen on the wings that contrasted nicely with the higher gloss of the Unholy's scales/skin. The tongue and palate were painted Model Master FS 31136 Insignia Red Enamel, making an effort to not smear the color on the teeth. I then swirled a tad of Model Master FS 37038 Flat Black Enamel into the red and lightly streaked the result down the crease on top of the tongue as well as the recesses under the tongue and drybrushing over the palate. After it dried...and before tackling the teeth...all the red was given a coat of Future floor wax. This does an excellent job of replicating the wet appearance of the mouth (*Photo 6*).

Teeth were done with Model Master Enamels, this time using a blend of FS 37875 Flat White and FS 33538 Insignia Yellow. This was followed with dirty thinner that was allowed to flow into the cracks and crevices of the teeth and along the gum line. Best way to do this is with a very small brush, such as a 3/0, that has been worn down to the point that you should've thrown it out last year. What bristles it has left holds only a small amount of dirty thinner, so you don't run the risk of a glob of the stuff staining areas you don't want stained!

Unholy itself was set aside for the time being to dry thoroughly, which allowed me to turn my attention to the Temple base. Already wearing a good, solid coat of Krylon Primer, I scrubbed on some fairly wet Model Master FS 36081 Euro I Gray/dirty thinner mix. No attempt was made to get it even or have full coverage. That was followed in turn by a similar treatment of Model Master FS 35237 Medium Gray/dirty thinner and then just plain ol' dirty thinner. Push your brush down into the dirty thinner bottle, swirl it around and you'll find that it'll pick up a collection of grime and grit. Let that become part of the stuff you swab onto the base and results can be most interesting. Now add a dab of Flat Black to your darker Gray mix and let that flow into the crevices of broken edges, as well as the various engravings.

By now, the base was starting to look good...but it needed more. What was missing was the dirt, grime and weeds that would've encroached on broken, destroyed stonework. You don't need a lot, just a hint. Otherwise, you'll distract viewer's attention from the Unholy

figure to the base itself (*Photo 7*).

At any rate, I dug out some of the scenic material that I used on last issue's Bates Mansion. Brushed on a little Model Master Semi-Gloss Clear Lacquer in a few places and sprinkled on some of the green textured groundwork from Woodland Scenic. It makes a nice representation of moss crawling up over the stones, particularly if you use it on the broken edges.

Before I went any farther with the groundwork, I installed the two large broken sections onto the Temple floor. Since the Unholy would have to be pinned in position, I pinned the wall sections as well. This way, I wouldn't have to worry about things coming loose later on.

With the broken sections in place, more lacquer was brushed along the bottom edge and Scenic Master Earth was sprinkled here and there, with the surplus being blown off. Then lacquer was added along the crack in the floor, as well as a few other strategic locations, followed by a pinch of pumice sprinkled over the area. Again, surplus was blown off.

Moving back to the Unholy himself, teeth were finally installed and The Unholy was beginning to live and breathe. Hair was painted Model Master FS 37038 Flat Black, followed with a wash of that dark brownish-blackish acrylic mix. And don't forget to paint the band that restrains his topknot with a dab of Steel. At long last, there's only one thing left to paint...the eyes (*Photo 8*).

The entire 'white' of the eye was painted Testor PLA 1169 Flat Yellow, mainly because this particular color has a little more intensity than regular Insignia Yellow. Anyway, once the Yellow had dried, a vertical, reptilian style pupil was positioned in the center of each socket. Keep in mind that you're after a vertical slit with a slight curvature on each side. When that's dry, add two white reflection points. There should be two of them, one on the upper right edge of the pupil, the second on the lower left edge. Also, the lower left point needs to be slightly smaller than the upper right one. After they've had time to dry, a coat of Future floor wax over the entire eye adds just the right amount of gloss and goes a long way towards bringing Unholy to life.

Wings were added next (pins and Supergold+ CA did this job), along with the battle axe. Rather than install the ax first, followed by the wings, I did the reverse. Even though the right wing wraps around the shaft of the ax, you can add it afterwards if the wing's properly positioned. A little dryfitting here will keep you out of trouble.

Even though the little beast was completely assembled and painted, a vague thought was still nibbling around in the back of my head. Something else was needed. The answer came from my friend, Tony Weddel...it needed some green. So, another acrylic glaze was mixed up, this one using Badger Air-Opaque Chrome Oxide Green 7-40. A very thin layer of this glaze was applied over the upper chest, arms, hands and face. What you're looking for is a color intensity that is virtually invisible unless viewed under bright light. You need to sense


it more that see it. It does show up in some of the finish photos, but you'll have to look close to find it.

Set Unholy down on the base momentarily in order to figure out where you'll need to drill for the pins. Notice that there's a slight recess on top of the largest wall section. This is where his right foot goes. Now drill the bottom of his feet for the pins, install the pins with a little bit of CA (just so they don't fall out) and reposition Unholy on the base to figure out where the receiving holes have to be drilled. Once the locations are determined, drill the holes, add 5-Minute Quik-Set Epoxy to the pins and bottom of the feet, install the


Unholy and hold everything in place til it cures (*Photos 9 & 10*).

With that, you're done. No need to worry about mounting the critter on a wood base or building a dust cover for the time being. Remember, there's three more releases to come that'll complete this setpiece. Just put The Unholy Demon someplace where he'll stay clean while he waits for The Unholy Beast. Order The Unholy Demon directly from Mr. Bones Modelworks, 3217 Forestbrook Drive, Lakeland, FL 33811 (ph. 941-647-0932). \$85.00 plus shipping.





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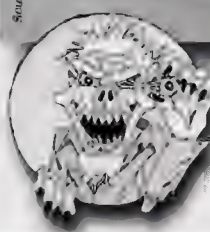
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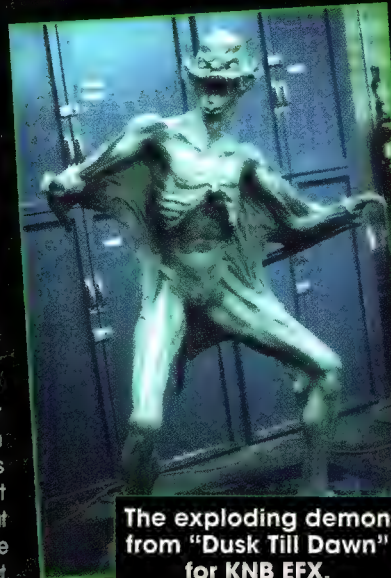
There's a new creature in town and she's got all the amphibians down at the old lagoon flapping their gills with appreciation. From the top of her scaly head to the tips of her webbed toes, this lady creature is all female and will raise the temperature of even the coldest blood. Laguna is the sleek, yet shapely, creation of Mark Alfrey, a new name to the garage kit field. Mark is, however, a sculptor with a great deal of experience in make-up and special effects. Actually, Laguna wasn't originally intended to be made as a kit, but she attracted such attention that Creature Features acquired the exclusive rights to reproduce her in resin. Now Mark has even less free time between his movie assignments, but he did take a bit of a break to give the readers of Modeler's Resource a look at where he's been and where he's going.

Although he was drawn into his love of movies by the stop motion magic he saw on his TV screen, Mark found that it was the look of the creatures rather than the special effects work that grabbed his interest. "In the beginning I was interested in stop motion. I was interested in Ray Harryhausen movies and King Kong. But whenever I was practicing it, I just seemed to focus more on the sculpting. I didn't seem to get past that." Mark's initial foray into film effects resulted from a meeting with another stop motion animator, John Dods, who is almost as well known for his amateur efforts as his professional ones. "I don't know when I made the transition into make-up effects, but I met John Dods back east and started working with him. That's when I started working as a professional in the make-up effects business. I did molds and sculptures for him. We were working on the TV series, Monsters. If I hadn't met him, I probably wouldn't even be in the business. I was just lucky I met him."

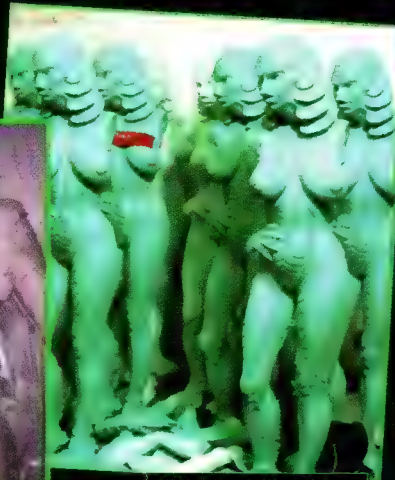
A little luck combined with a lot of talent helped to make Mark successful. With no formal art training, he relied on inspiration from films he'd seen and a lot of practice and experimentation to hone his skills. "I'm totally self taught. I never went to any art school or college. Whenever I would see a movie that had some wild make-up or a creature, I just became interested in trying to make my own characters like that. Especially Rob Bottin's stuff. Anything that Rob's ever done is just the most way out, wild sort of stuff. The things that have come out of his shop have inspired me the most."



The Echidra from "Hercules." This was scanned into the computer and animated.



The exploding demon from "Dusk Till Dawn" for KNB EFX.



The production line for Laguna.



Sculpting The Creature for 'Distortions.' 800 pounds of clay was used.

Alien mask for 'Distortions.'



Armed with his inspiration and the desire to make a living as a sculptor, Mark found a helping hand in the form of one of the most respected names in the make-up effects field. "Dick Smith had a lot to do with me coming out to Los Angeles. I took the first third of his course years ago. I never got past the first third, but I would send him pictures of my sculptures and he would send back post cards and comment on my work. He actually got me the job with Distortions, the mask company, and when I decided to come out to LA from there, he gave me a list of shops and said, 'Just tell them I sent you and see what that gets you.' We kept in touch which is a good thing for any artist, because he helps people along."

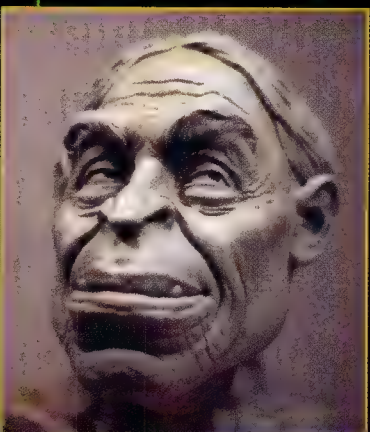
When he arrived in Los Angeles, Mark discovered that other make-up and effects artists share Mr. Smith's willingness to lend a hand and encourage young talent. "When I got here, Greg Nicotero was the first guy to hire me. He actually put me up at his house for a couple of weeks when I first got here. I really appreciate what he's done for me."

Mark was able to prove himself at Nicotero's KNB EFX and has been working in the effects industry pretty steadily ever since. The question came up as to whether he had always been able to make his living as a sculptor as he had planned. He responded, "Ever since I came to California it's been my day job. I've worked on From Dusk Till Dawn for KNB EFX, Deep Rising for Rob Bottin, Men in Black for Rick Baker and Buffy the Vampire Slayer for Optic Nerve and Marilyn Manson's new album cover for Screaming Mad George." When questioned about his favorite job in the effects industry, so far, Mark quickly brings up his time with Rob Bottin. "I'm starting to sound like a Rob Bottin squid, but what I like about Rob is that he's so against having a sculpture that's just neutral. He feels that the way to put character into a sculpture is to have the sculptor put the character into it. Most of the sculptures that happen there start out with some expression to it or movement. Like on Deep Rising, all the creature stuff, nothing was sculpted in a neutral pose. Everything was done in a twirling kind of motion so that it would always look like it was moving, no matter what they did with it. It would always have some life to it. If you're doing a tentacle and you sculpt it stiff like a stick, sooner or later, on film in might just look like a stick. He felt that if he had the thing all twisted and twirling, then if Dream Quest would have to deal with that and it would always look like it's alive. I think it's a good approach." The sculptures created at Bottin's shop were digitized by Dream Quest Images for use in the movie. "Everything was digital. I think there was one tentacle that was launched from a gun, but the bulk of it was digital. There was also one that got shot and a guy spills out of it, only some of that was digital."

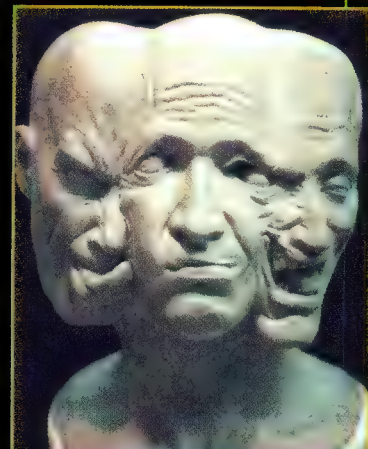
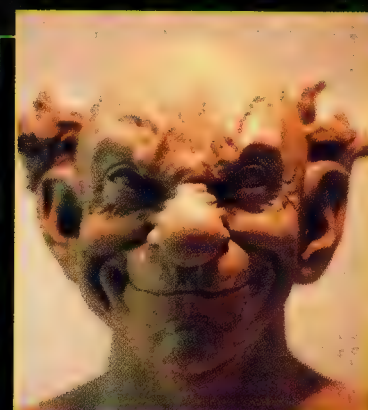
The philosophy behind Mark's art is as straightforward as he can make it. It may sound simple, but it's far from simplistic and, as anyone who has tried his hand at shaping clay into anything resembling a living, breathing creature can testify, it's not easy either. "Whenever I want to create a sculpture, my concern is that it has some life to it. I don't really know how it is that I'm trying to put it in there, but I usually search for a photo reference that has some life in it, one with personality to it. I try to duplicate that. That's what I try to do with all my work is try to put some life into it."



A Demon from an episode of 'Buffy The Vampire Slayer.'



Original designs.



Original designs.



Alien designs for "Babylon 5."

The thing that was difficult for Mark to pin down was whether any artist had influenced his style. While he admires many artists for many different reasons, the one thing he can say is, his style is his own. "I like fantasy art. I'll go through fantasy art books and find characters and try to sculpt them. I like a lot of the fantasy artists. I like Frozetta's work a lot. But, I couldn't say I've tried to pattern a style from any particular illustrator, but when I see sculptures that come out of shops like Steve Johnson's or Rob Bottin's there's something there. I think it's the influence of Steve and Rob over their work that brings out something in the sculpture that excites me. And working for Rob was the greatest experience."

When the conversation rolls around to monsters and modeling, Mark's response was a bit surprising, but still shows he's got a modeler's heart. "I was a monster fan, but I wasn't a model builder. I buy model kits all the time, but I never build them. What I'll do is pull them out and tack the pieces together loosely just to admire the form. I never sit there and blend the edges and paint them up. I don't know if I'll ever do that. There is some really cool stuff out there."

Mark has only felt the influence of the classical art world recently, partly because he trained himself as a sculptor and partly because he's been so busy sculpting. "I've started to look at classical art in recent years and it's a shame I never paid attention to it sooner because there's a lot there to appreciate and inspire. I just picked up a book on Rodin and I was just blown away. It's hard to describe how it makes me feel, but it almost makes me want to quit the effects business and approach sculpting in a more 'fine art' kind of way."

His approach to creating a sculpture uses many traditional methods, but still reflects Mark's own personal technique and feel for the art. "I use anatomy books of course. Sometimes I'll photograph friends doing an expression if I need it. Or I'll photograph a certain pose. Then I'll start roughing out a form. I'll just look at the form without even paying attention to anything less than just the overall form. I look at it from all angles and try to decide if that's exciting enough. When that's done I'll go on to the more subtle forms. And when that's good I'll move to the detail. But I'm more concerned with the form than the detail. In fact when I get to the detail it's more like you're just polishing it off. I think the form is the most important thing."

Of course there are differences between sculpting a piece intended to come to life on the big, or small, screen and creating a piece that is intended to be viewed on its own as a work of art or even a model kit. "The main difference is when you're sculpting something for the film business; you have to sculpt it in a very static pose, very neutral. If you're going to sculpt something for display, it's got to be in a pose, it's got to be dynamic. You try to put as much life into a sculpture in the movie business as possible, but you're mostly limited to the thing just standing there with no expression."

Unlike most model sculptors, Mark works in the oil based clays used by the effects industry. However his favorite is a bit different than what is generally used in effects shops. "I've worked in a lot of different types of clay. I prefer Chavant over everything. Chavant is the type of clay they use for sculpting cars and large prototypes. A lot of shops don't know about it or don't use it. They think that it comes in a super hard grade, but Chavant comes in all kinds of grades. It is my favorite clay of all. I try not to even use Roma any more. Chavant is an oil based clay and when you buy a certain grade you always get the same consistency. With Roma you just never know anymore. It's not as oily either; it's a little more waxy. I like the feel of it."

Although Mark's effects work keeps him busy most of the time, he still finds time to exercise his personal creativity. "I try to make room for stuff of my own. I mostly do jobs for hire, but I make time to do my own stuff."

Even with that little amount of time for himself, Mark still has no complaints about working. "I've been pretty lucky. I've been working almost non-stop for the past four years since I came to LA. I think most of it is reminding people that you're out there. It's like an out of sight out of mind business."

Mark did find time to break into the Garage Kit business, though. His choice of subject began with a personal preference. When he was asked about a favorite creature or monster, Mark was quick to answer, "I'd have to say that the Creature From the Black Lagoon is the coolest. It's a perfect monster creation. Most guys have their favorites, like Rick (Baker) and his apes. For me it's nothing specific, I just like imaginative stuff." To that preference, he added a touch of whimsy and came up with Laguna, "She's a kind

of a parody of the Creature, a sexy female creature. I think a couple of other ones have been done, but none like this. For some reason the creature as a female looks sexy. I don't know if you can make a female Predator or female Alien look as sexy."

Originally intended as a personal project, Laguna has taken on a life of her own and now modelers everywhere can get their hands on her. "I just made an exclusive deal with Creature Features to sell Laguna. It's two feet tall and when you see it in person, you realize that's a good size for it. I didn't exactly do it for the money, I thought it would be a good idea and it could make money. I really did it for myself. Now I'm selling it." Another creature-related project Mark worked on would be the envy of any monster fan, "I did two life-sized Creature sculptures, one for a mask company, Distortions Unlimited and one for Greg Nicotero of KNB for his private collection. The sculpture was molded in silicone and cast in fiberglass. Now he's got the Creature out by his pool."

Readers are also advised to keep an eye out for Mark's latest work, which is headed for a theatre near them. "I also worked on the new Kevin Smith film, Dogma. It's all about heaven and hell with Matt Damon and Ben Affleck. They're a couple of fallen angels and we had to build sets of full size angel wings. Greg Ramondos of Krell Wonders hired me to sculpt the feathers. I just sculpted them on a table and we molded them and cast them real thin and flat on one side. I supervised an assembly line of painting procedure. There were hundreds and hundreds of them because we had to build three or four sets of these wings. They couldn't find any real feathers that were that big that looked authentic. They got some turkey feathers and used them for dressing around the edges, but we had to have four-foot feathers. I don't know where you'd get four-foot feathers. I think they actually priced some feathers from some exotic bird, but they were just too expensive. So they thought it was cheaper to just sculpt them and cast them in vac-u-formed pieces. When they said they were doing this, I thought they'd find some feathers, they're not going to need me. But they called and said we need you in here, you're gonna sculpt some feathers. I wasn't even sure if it was going to work, but it worked beautifully." With all these accomplishments behind him, it's hard to realize that Mark Alfrey is just getting started in the effects business. So far he can cite his favorite moments from his career, "Working on From Dusk Till Dawn was great. I had just come to town. It was really new and exciting. I got to work with Quentin Tarantino and I got to make a lot of vampires and cool monsters for a really cool movie. Also working for Rob Bottin on Deep Rising and a few other projects that can't be mentioned...yet."

We know we'll be hearing a lot more from Mark Alfrey in the fantastic movies we'll be seeing. We hope we'll also be seeing more of his talent devoted to future kit releases as well. He certainly has the talent, but he just needs to find the time. Of course like many others who have come to Hollywood before him, Mark does have one other desire, "What I really want to do is direct."



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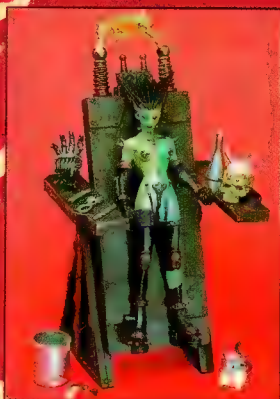
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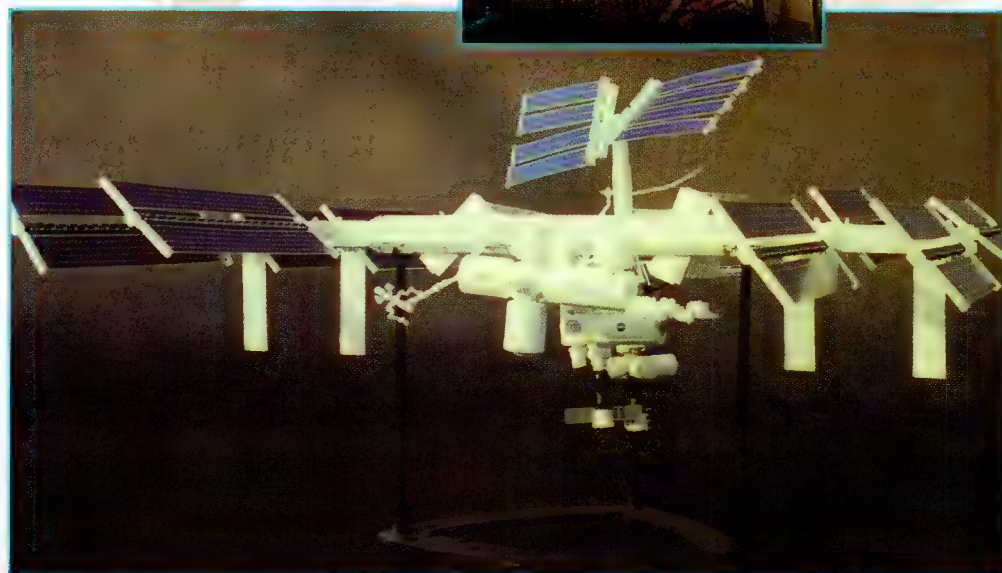
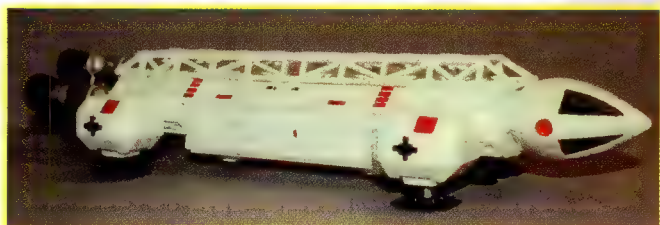
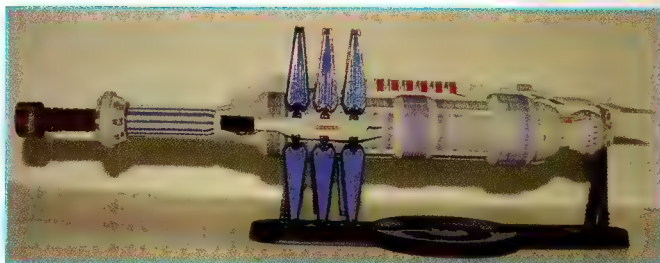
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This issue, we're going to tackle a number of kits from Revell-Monogram: the Babylon 5 Space Station and the Star Fury. Unfortunately, I have never seen the show, so I cannot vouch for the accuracy of either kit. I'm sure that many readers will have their own opinions about their authenticity.

The Space Station went together very smoothly. It is built in sub-assemblies, all of which fit together without any problems, using locator pins and tabs. I painted most of the sub-assemblies Testors Gloss Gull Gray, then applied the decals. Once everything was dry, I sprayed DullCote™ over the whole assembly, which helped to tone down the glossy paint and made everything look even. The base was painted flat black, with Blue Angel Blue lettering over an Intermediate Blue background. The station's solar panels were first sprayed silver, followed by transparent blue, then the edges were painted flat black. The station is permanently affixed to the base by two locking rings which help hold the sub-assemblies together, though it wouldn't be too hard to remove the rings from the stand if you wanted to hang the model.

The only problem I had with this kit was with the decals. There are two large bands on the model which are covered with decals representing body panels and circuitry. These decals come in two pieces and, of course, together they are not long enough to cover the entire surface of the band. This decal error leaves about 1/8 of an inch not covered. I hid this by placing it on the bottom of the model, but, if you are not paying attention, it could end up on the sides in plain view. An extra quarter inch on each decal could have prevented this problem.

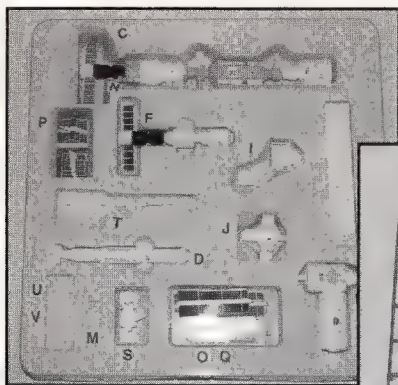
I expected the Star Fury to go together as well and as easily as the Space Station, considering it is a brand new mold, and must have been well researched and tooled. What I found was a poorly fitting kit and even worse directions and decals.

I assembled the entire model, leaving off the front of the windshield and sprayed it with Testors Silver, followed by several light coats of Anthracite Gray Metallic. This is the color called for in the directions for

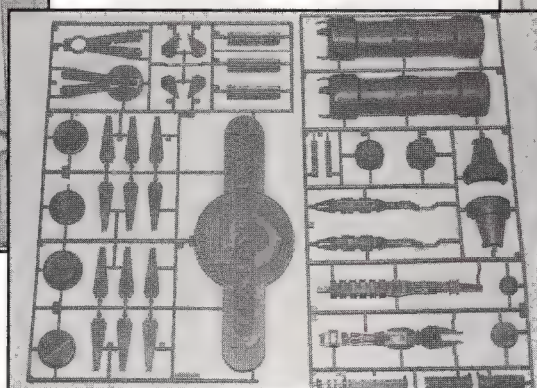
one of the decal variations, though I opted to use a different decal in the end (the kit includes decals for four ship variations). Once dry, I dry brushed the engines and engine vanes with Floquil Grimy Black, going for a burnt metal look. I applied the "Sea Witch" decal to the top of the ship and added the windshield.

Sounds easy enough, right? WRONG! This kit and its directions are poorly designed and the decals included are some of the worst in quality I have ever used. Here are some of the problems I had:

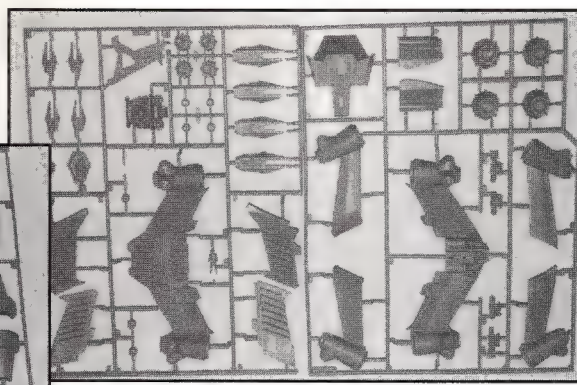
- The wings consist of three parts: lower half, an interior and an upper half. Once the interior is glued in, the upper half fits over it, but does NOT meet up with the body, leaving a noticeable gap.
- The interior assembly is open for interpretation, since there are no guide or locator pins to line up and the directions do not show a clear assembly process.
- The four main engines on the rear of the ship can be rotated to any position before gluing with the directions showing no clear way that they are supposed to line up. Improper positioning could cause the engine vanes to hit the main assembly of the ship, instead of being in their proper places.
- Decals. I originally painted the ship for the Omega variation, but after looking at the decals it required, I decided to take the easy route and use as few decals as possible and here's why: quality. Revell-Monogram's decals are consistently too thick and not user friendly. Decals do not conform to irregular shapes and look more like a sticker than a decal. I have applied over a hundred decals manufactured by Microscale and they are consistently thin and always conform to irregular surfaces, rivets, panel lines, etc. I always use either Micro Sol or Solvaset on my decals and the Microscale decals never bubble or disfigure. The Sea Witch decal on the Star Fury, aside from looking like a sticker, bubbled and crinkled after Solvaset was applied and I ended up cutting it in several spots to help it settle over the panel lines and curves on the model's surface. You would think that a company that has been producing models for so long could



Just some of the parts for the International Space Station...



and the B5 Space Station...



and the B5 Star Fury...

provide decent decals to go with the kits.

Hopefully, I haven't talked you out of buying or building either of these kits. B5 fans and space kit fans can build acceptable models with a little time and effort.

Next up, for this issue are two new releases from AMT/Ertl. These reissues are from the TV series, "Space: 1999" starring Martin Landau and Barbara Bain. Though there were actually four kits from the series, AMT/Ertl only issued two of them: The Eagle 1 Transporter and the Alpha Moon Base. The one I got around to finishing (barely!) was the Eagle 1. I started construction on the Moon Base, so I will include some comments on it as well.

The Eagle 1 Transporter went together flawlessly, with no visible gaps and no major building problems. The kit includes 40 parts and goes together in several sub-assemblies. I sprayed all of the sub-assemblies with two coats of Testors White Primer. The engine assembly was painted silver and the engine cones were sprayed with Testors Magnesium Metalizer and sealed. I opted not to use the decals supplied with the kit, mostly because of time constraints. Instead, I added some flat black details and put my red Sharpie pen to work again to give the model a little bit of color. The finished product is 12" long and 5" wide. In addition, the center cargo module of the ship is detachable, being held to the main truss assembly by a plastic clip on top. Though I have never seen the TV show, I like this model a lot.

The Alpha Moon Base (you know, the one I didn't finish) is a different beast altogether. First of all, it includes a diorama base composed of two vacu-formed sections. It is up to the modeler to cut and fit these sections together and the directions do not provide a clear sense of exactly how they should line up. On the base are placed many small building pieces which end up comprising the Moon Base itself, complete with tiny Eagle 1 Transporters to finish off the scene. On the top corner of the diorama is the Mission Control Room. This building is a totally different scale than the rest of the diorama and in my opinion, makes the finished product look silly. At any rate, the Control Room is very detailed and has a see-through roof, enabling all of the details inside to be viewed without removing the roof.

As I said before, I did not finish this kit in time for my deadline. What I did do was paint most of the pieces and try to get the vacu-formed base together. I painted the walls of the Mission Control Room with Testors Flat Gull

Gray and sprayed the smaller buildings with gray primer. I cut one of the two base sections and test fit them together. They sag a bit in the middle and I would recommend mounting the whole thing on some foamcore or cardboard. I hope to finish this kit at some point. It appears that the fit will be as good as the Eagle 1 Transporter. AMT/Ertl has reissued two great kits which were originally issued in the early 1970s. The molds have held up well and would be good building fare for any modeler, experienced or not, who is interested in unique space models.

The International Space Station is new to the model market and is the 1/144 scale kit from Intermountain Railway Company. Intermountain is known for their highly detailed and expertly crafted railroad rolling stock and their attention to detail and expert craftsmanship. All of this has transferred over into this beautiful model of the Space Station.

The kit is available in several variations. It comes as both decorated and undecorated kits a built-up model which actually takes about 30 minutes to assemble and a museum quality model which is much more detailed (and expen-

sive at about \$1500.00).

The model in the photos is the built-up version (\$500). It includes several main modules in vacu-formed trays with detailed assembly instructions. The model fit together extremely well and, although it is suggested at some joints, I used no glue at all to hold the sub-assemblies together.

As I mentioned before, the kit is also available as an assembly kit. I have talked with several people who purchased this kit and they report that it is easy to assemble, though quite an investment of time.

The finished product is quite impressive, large at 30" X 22" X 15" and features movable solar panels, radiators and robotic arms. I would highly recommend the stand (\$29.95) for those wishing to display the model without hanging it. Also, having the stand helps during construction as it provides somewhere to rest the sometimes awkward assemblies. If you can come up with the funds, \$160 for the assembly kit, add this one to your collection. I would definitely recommend it. This is a highly detailed model and is sure to be the centerpiece of any space related model collection. AIR



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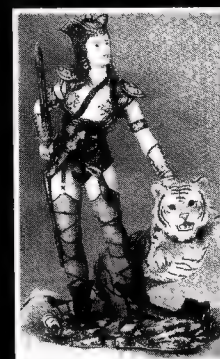
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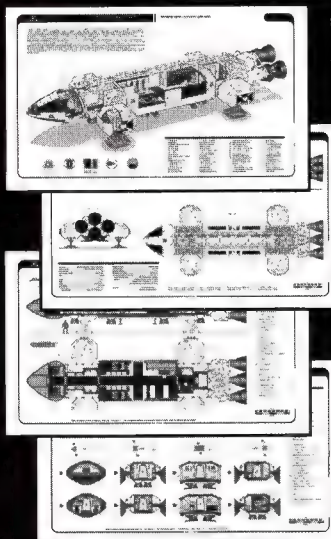
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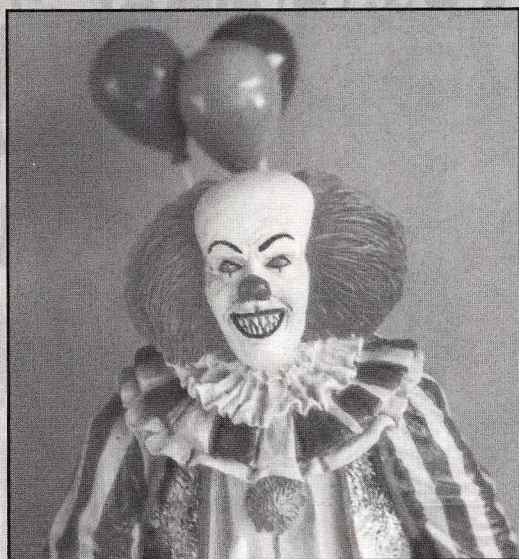
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